

LITERARY AND TRADE GOSSIP.

THE long-accumulated stock of Messrs. J. B. Nichols and Son, of Parliament Street, will shortly be brought to the hammer. There will be nearly 150 sets of the "Literary Anecdotes," county histories without number, sets of "Gentleman's Magazine," and a number of very curious books which have long fetched a high price in the market.

MR. MURRAY'S SALE, the Derby Day of the London booksellers, came off on the 23rd inst., and was one of the most successful known. The principal feature of interest was the large numbers bought by Mr. Mudie—for instance, 3,000 copies of M'Clintock's Voyages.

AMONGST the most elegant books which this season has produced, or will do so, we must single out Mr. Meredith's "Some of My Friends in Tasmania," now in course of publication by Messrs. Day and Son. It will be, both as regards design and execution, one of the most exquisite volumes ever printed in this country; the drawings are by the accomplished authoress, and the work is printed in colours by Messrs. Day.

INDEX TO CURRENT LITERATURE.—The first number of Mr. Sampson Low's "Index to Current Literature," has made its appearance; but we must confess that it is not quite equal to our expectations. We want such a work, but to be useful it must be something more approaching to completeness than this. Let us give an instance. On Saturday last appeared an article in the "Builder," giving an account of the history of gas-lighting—one of the most interesting papers we remember to have seen on that subject. It is shut out, because the only weekly papers introduced to this "Index," are the "Athenæum," "Literary Gazette," "Critic," and "Saturday Review." We do not mention this unkindly, because none would benefit more than ourselves from such a work, but for our purpose it is useless unless tolerably complete.

SHARP PRACTICE.—Mr. Effingham Wilson, one of the most upright men in business in London, has lately been served in a somewhat scurvy manner. It seems that he published a little handbook on the "Laws relating to Bankers and Banking," in which some trifling extracts had been made from a larger work published by another person, who himself had extracted much more largely from one of Mr. Wilson's publications. Without any notice whatever, this person came down upon Mr. Wilson, and although he expressed his willingness to settle it immediately, it cost him £28, or rather £42, including his own costs. Mr. Wilson has since brought out a new edition of the work "A Handy-book of the Law of Banking," which will be found a very complete, yet compact, treatise, useful to everybody keeping a banking account.

BOOKSELLERS' BENEVOLENT FUND.—Some cases of urgent distress have recently come before our notice where the parties, not being members of the Provident Fund, could of course obtain no relief. One was formerly a country bookseller doing a good business, but after a time was unsuccessful. As country booksellers are ineligible to become members of the Provident Institution, there is all the more reason for a separate fund, administered by a London committee, but to which both town and country would subscribe. While on this subject, we may mention that a larger number of members have been candidates for admission to the Provident Institution during the last nine months than during the same time

for many years past. Ventilating the supposed objections had the effect of driving them away.

MACMILLAN'S MAGAZINE is now fairly launched; two numbers have appeared, and it must be considered a success. But not entirely so. The Editor, Professor Masson, is too much of an original thinker to follow any previous example very rigidly, and there is consequently less deference to public taste than the public usually demands. Consequently that very influential body has kicked against some parts of the Magazine. "Tom Brown, at Oxford," is of course the prominent article in both numbers, and has, no doubt, been read by everybody. At Oxford, we hear that the men sneer at it, a sign perhaps that it tells more than they like to hear. The first number has a capital article by the Editor on "Politics of the Present, Foreign and Domestic," and an interesting essay on "Pens, ink, and paper," by, we are sorry to say, the late Professor Wilson, of Edinburgh. In the second number, we think, the Editor has shown some weakness, for no fewer than two papers are devoted to reviews of reviewers, besides a long letter from Mr. F. D. Maurice in reply to the *Saturday Review*. Still, without a doubt, the Magazine will do; it has all the elements of success about it. The ten thousand copies of which the first edition consisted have all been sold, and the number has been reprinted.

STEREOGRAPHS.—From Mr. Taylor, of Peterhead, we have received some fine views of Scottish scenery in the neighbourhood of that town. Slains Castle (several views), the Bulls of Buchan, Ravenscraig, and some remarkable rocks near Slains Castle, with an effect produced by the reflection in the water that we do not remember to have previously seen. Nor should we omit to mention one of a very busy scene—Herring Curing, with a good view of Peterhead. We are delighted to find a local publisher engaged in this work, and not allowing strangers to do it all for him.

From Mr. Lovell Reeve, "The Stereoscopic Cabinet," a packet of three pictures for the stereoscope, published monthly at half-a-crown. These are exceedingly well executed, and consist of the Egyptian Saloon of the British Museum, taken by Mr. Fenton, while it was under repair; Hall of the Boatmen (Maison des Bateliers); Ghent, good specimens of the buildings of the sixteenth century; and a View on the Liffey. Among the artists engaged upon the work we observe the names of Howlett, Fenton, Moxham, &c. Mr. Reeve has just completed the first volume of his "Stereoscopic Magazine;" this work is also published in monthly parts, at 2s. 6d., each containing three stereographs, of home or foreign scenery, antiquities, &c., accompanied by letterpress descriptions, written by writers of eminence.

From the London Stereoscopic Company—W.B.; or, the Safe Man, a very amusing slip dedicated to the electors of —, the faces both of the briber and of the bribed are remarkably well brought out. Some exceedingly well executed American slides, including Washington Irving's "Sleepy Hollow." The Niagara Suspension Bridge is one of those slides which when seen in the stereoscope are never forgotten. A Winter View of the Falls of Niagara, and a series of Views on board the Great Eastern, which this Company possess the exclusive right of taking. Some were taken immediately after the accident, and exhibit the vastness of the parts fractured; others show the

of the vessel, the visitors on board, &c. The Company also purchased nearly six hundred negatives of charming home scenery, taken by a clever young artist recently deceased.

THE PIONEER OF CHEAP LITERATURE.—It is frequently the fate of those who take the lead in any enterprise to fail to reap any benefit, but after having pointed out the way of success leave others to obtain the reward due to themselves. Such has been the fate of the man to whom above all others is due the credit of being first in the field with cheap wholesome popular literature, published weekly. But as it may not be too late to do something, we are desirous of drawing attention to the case of a very deserving man, so that if it lead to nothing else, there may in his lifetime be some recognition of his labours.—We refer to Mr. John Limbird. In the early part of April, 1822, Mr. Limbird published a periodical called the *Londoner*, edited by Mr. John Humphries Parry, father to the present learned Serjeant, but only five numbers appeared. In August or September of the same year he published the *Hive*, edited by a Mr. Blunt; two numbers only came out. Mr. Limbird next projected the *Mirror*, the first number of which appeared Nov. 22, 1822. This was edited by Mr. Thomas Byerly, the "Reuben" of the *Percy Anecdotes*. At this time the Castlereagh administration watched with great jealousy every publication of a popular tendency; but the *Mirror* appears not only to have given no offence, but to have been immediately patronised very largely by the middle and upper classes. Mr. Limbird appears to have hit upon the kind of thing wanted to please the public taste, light instructive kind of reading and illustrated. The first illustration given was an engraving of the "Treadmill then recently erected at Brixton." This was enormously popular, and the sale of this number from first to last exceeded 150,000. Mr. Byerly edited the work up to the time of his decease, and left nearly enough materials for a dozen numbers after his death. A Mr. Ray succeeded him for six months, but managed to conduct it so that the sale decreased very considerably. At one period Mr. Charles Dickens was asked by the publisher to undertake it, but he without hesitation declined the proffered honour. Mr. John Timbs became editor, and continued in that office as long as the work was published by Mr. Limbird. The *Mirror* must be regarded as the parent of all weekly illustrated publications, the same as the *Gentleman's Magazine* is the parent of the monthlies. It was not long before its success called some very active opponents into existence, of these we very well remember the *Olio*, the *Parterre*, the *Portfolio*, and the *Casket*; the last-named was published at one penny, and consisted of half a sheet. All the others were twopence, and consisted of one whole sheet—half the size of the *Family Herald*. The booksellers set themselves against this trash, as they called it, and the wholesale houses in the Row refused to enclose the weekly parcels, they would only take them once a month. The retail trade also refused to sell the work, and Mr. Limbird had to travel into the manufacturing districts to get shopkeepers in any line of business to keep it. In Manchester he found a shoemaker, and at Coventry a tinman. On going to the various towns he employed a man to post up placards, and stand at the doors of public meetings, putting descriptive bills into the hands of people as they came out. Encouraged by the success of the *Mirror*, Mr. Limbird embarked in the publication of a series of cheap reprints, such as "Plutarch's

Lives," "The Arabian Nights' Tales," "The Castle of Otranto," &c. On the appearance of this last-named work Mr. Simpkin, of Simpkin and Marshall, called upon Mr. Limbird, and begged of him to give up the twopenny numbers as he was ruining the trade by bringing out such, cheap books, but he persevered; the trade set themselves against him, and, from various causes, he became unsuccessful. Mr. Limbird is now, at the age of sixty-three, carrying on a small business as stationer in the Strand, and will, we hope, receive some substantial reward for his labours to promote the diffusion of sound wholesome literature.

BOOK FOR SERVANTS.—We are desirous of giving all publicity to the fact, that a cheap edition has been published of Dr. Norman Macleod's "Deborah; or, Christian Principles for Domestic Servants." It is a book that we would like to have put into the hands of every female servant in the country. It will help to make good servants, and good mistresses too, if mistresses wish to learn the motives which should prompt servants to do their duty.

POCKET-BOOKS AND ALMANACKS.—We have to acknowledge a number of these useful works, but as we shall have something to say regarding their history in our next number, we will defer our notice till then.

The Search for a Publisher, or Counsels to Young Authors (Bennett), has reached a fourth edition. Many publishers will be disposed to cavil at some things contained in this manual, but all must admit that it contains much sound advice, and must be useful to any author venturing to publish a book; its perusal may save him a considerable sum.

The Gospel Message.—Under this title Mr. Darling is publishing a monthly series of original sermons adapted to the services of the Christian seasons. We very strongly suspect that they are intended as aids to clergymen who find themselves at times so overworked that they have not time to prepare their own sermons, and so are compelled to make use of such assistance as that now offered. But Mr. Darling does not say so. If our suspicion be correct, we must say that they appear to be well adapted for the purpose.

THE CITY POET.—Dr. Johnson was under the impression that Elkanah Settle held the office of City Poet, and wrote to the City Chamberlain to make the inquiry. This letter has recently come to light, also the following answer:—

"Sir,—Upon the strictest search in the City books, I cannot find there was such an office as City Poet under that denomination. There is an account and several records of a City Chronologer, and, as Ben Jonson was admitted to that office, and after him Francis Quarles (probably the writer of the "Emblems,") it is likely they were poetical chronologers.

"Ben Jonson was admitted by the Court of Aldermen, the Cities' Chronologer, in the place of Mr. Thomas Middleton, deceased, and to have 100 nobles per annum, 2nd September, 1628, the 4th of Charles.

"And on the 10th Nov. 1631, the 7th Charles, the Chamberlain was ordered to 'forbear to pay him any more fee or wages until he shall have presented to the said Court some fruits of his labours in his place.'

"The last City Chronologer was Mr. Cornwell Bradshaw, who surrendered his place on the 4th February, 1669, 22nd Charles II., and was paid £100 upon his surrendering the same.—I am, with due respect, Sir, Your most Humble Servant,

"THOMAS WHITTELL.

"Guildhall, 26th August, 1778.'

—*City Press.*

THE CLERICAL JOURNAL.—This paper, at present issued twice a month, is, it appears, about to be issued weekly; one of the reasons stated being that there is at present "no organ specially adapted to the requirements of the clergy." It is issued from the same office as the *Critic*, and by a curious coincidence is said to have attained the same circulation, "about three thousand." The sporting paper, the *Field*, and the *Law Times*, are likewise issued from the same office, and all bear the same publisher's name.

THE PATERNOSTER ROW BRIGADE.—Seeing that Rifle Companies are being formed on every side, something might be done to enroll a battalion of booksellers, who would easily obtain practising-ground in the neighbourhood, and on Saturdays might meet at some place in the outskirts. Even the Tract Society men would not be found wanting, while Simpkin's house alone could turn out above a hundred.

TRADE JOURNALS.—It is a significant sign of the expansion of trade, and the minute divisions of labour that follow in the wake of that strife for completeness and promptitude in all commercial transactions, that most of the important branches of trade are setting up journals of their own, for purposes of intercommunication, mutual defence of interests, diffusion of intelligence, and, let us hope, the improvement, on no narrow or selfish basis, of the particular branch of commerce so represented. The pawnbrokers have long had a gazette of their own, the grocers have found much benefit in the publication of a circular; but these examples are left far behind in the advance made by a few leading trade journals. At the head of the list stands, properly enough, *The Bookseller*, which we consider a very great improvement upon such issues as *The Publisher's Circular*, and *The Literary Advertiser*. *The Bookseller* is a thorough epitome of trade news, and deals not only with the sizes and prices of books, but also with their merits. The last-mentioned feature is one attended with danger when introduced in a trade journal. It is open to the same suspicion as is occasionally cast upon the catalogues and horticultural essays of nurserymen, namely—interest in recommending, and envy in condemning. Happily, however, *The Bookseller* is an independent publication, free altogether of trade interests, and intended for the whole book-buying as well as book-selling world. We believe it to be thoroughly impartial in its criticisms, and we must certainly accord to it the merit of having attained to the highest ingenuity in the arrangement and classification of the subjects that come within its province. The example of *The Bookseller* has been followed in two special instances. *The Ironmonger, and Metal Trades' Advertiser* is an admirably conducted monthly, which was originally projected under the title of *Morgan's Monthly Circular*. It is full of interesting communications for the members of the trade to which it appeals, and is evidently conducted with spirit and impartiality. *The Chemist and Druggist* is equally well done, but it lacks interest, being too closely packed with advertisements, nevertheless, the three numbers already issued suffice to show that the trade must support it for its intrinsic usefulness. *The Draper and Clothier* is another of the trade journals, which we have not yet looked into. *The Pharmaceutical Journal* is an old-established, well-conducted, and valuable scientific work, in which the trade repose the fullest confidence; but *The Chemist and Druggist* takes altogether different ground as a trade journal merely, and, as such, will doubtless be liberally supported. —*City Press*.

INGLIS' BIBLE TEXT CYCLOPEDIA, will, we think, be found one of the most useful helps to Bible readers, ministers, and Sunday school teachers, that has ever been issued. It gives references not only to the words ordinarily found in such dictionaries, but also to doctrines, experiences, &c. Thus we find—Affliction, its benefits and design—Its benefits exemplified—Descriptions of—God delivers from—Prayer in time of—Universal. All the texts are given in full.

IRELAND.—Our remarks on the depressed state of bookselling in this country appear to have given offence, but nevertheless they are true. Publishing is all but dead; there are some well-established school-books issued, which are much in demand, and now and then a theological treatise, but these are exceptions. Of course we leave out all reference to the thousands of Irish school-books issued from Abbey Street, and the numerous devotional books from Wellington Quay; but original works of any value are so rare, that at this moment we can only tax our memory with one (on the horse) published within the last four months. Some exceptions may be made to this statement, but our friends in that country will do better than quarrel with us, if they set about creating a demand for Irish literature. We make no objection to a book because it is Scotch, nor would we if good ones came from Ireland. We are also aware that the Protestant clergy do not object to education—neither do the Catholics, but both will only encourage it in precisely their own way; the national system was one that should have suited both parties.—Of general trade news, the only fact is that Mr. Milliken's business is closed, the good-will having been transferred to Mr. Ponsonby. *The Dublin University Magazine* is looking up; Sam Slick is engaged upon it, and in the "Season Ticket" is giving us some very serviceable advice about our North American possessions. We wish he would take up the question of copyright in the colonies. Speaking of this, we are reminded of one fact which we had overlooked, viz., that the very best almanack published in the three kingdoms comes from Ireland—Thom's "Irish Almanack" is that to which we refer.

AMERICAN ITEMS.—"Miss Evans, author of 'Beulah,' converses well—better, indeed, than the generality of women. In good sooth, her conversation often reminded me of that of her heroine—Beulah, who, I judged, was in some particulars modeled after her own proper self—which will account for the naturalness and truthfulness of the character as portrayed. Miss Evans possesses a most interesting countenance, characterized by thoughtfulness and repose. Her carriage is dignified and graceful, and her manners cordial and unaffected. Like Beulah, Miss Evans, if I mistake not, has large expressive gray eyes, full of a "brave, glad, hopeful light." (Messrs. Derby & Jackson have sold 9,000 copies of "Beulah" within thirty days.)—*Columbia Courant*.

Ticknor & Fields have become the purchasers of the *Atlantic Monthly*, it is said, for ten thousand dollars—which is not dear, considering the present condition of the work, and the liberal outlay of the late publishers in bringing it to its present condition. The November number is issued with the imprint of the new publishers; but we presume a month or two must be allowed before they can fairly show their hand. The resources for this purpose, both at home and abroad, are unusually large, and they may employ the journal, as Murray does the *London Quarterly*, as a nursery of good authors, and as a means of support to some of their book-men. The public may expect a model magazine."—*Booksellers' Medium*.

OBITUARY.

WE have to regret the death of Mr. Joseph Lowell, head of the eminent foreign bookselling house of Barthès & Lowell. The deceased, who was born at Woodbridge, June 1, 1792, was the son of the Rev. Samuel Lowell, a much respected dissenting minister, and at the age of 14 was apprenticed to M. Durdon, partner in the house of Dulau & Co., Soho Square, where his services were so highly appreciated, that before he was out of his time, his master allowed him a salary of £100 a year. At this time the sale of French books was very limited in consequence of the war, and the works imported thence fetched exceedingly high prices. No sooner was peace declared, than young Lowell was passed over in the suite of the ambassador, and employed himself so well in Paris, that he shortly returned bringing with him 100 cases of choice books, which met with an immediate sale. About the year 1818 or 1819 he joined the firm of Bossange & Barthès, and at once set about increasing the business with all possible vigour. M. Bossange retired in 1821, and took up his residence at Paris, where he still flourishes at the age of more than 90. Few men exceeded Mr. Lowell in the knowledge of books; in this he was aided by his extraordinary memory, so that when he had once seen a volume he could always remember it. An instance of this is related of his having seen some scarce work in an out-of-the-way corner at a French

bookseller's in Paris; and when two or three years afterwards he wanted a copy, and his agent there could not procure it, the possessor having stated that he had not one, the deceased wrote to say that if it were looked for in a certain dark corner over a door he thought it might be found, and true enough there it was. Many of the most expensive French works were imported by him and placed in libraries, where, but for his intervention, they would have been unknown. Mr. Lowell had long suffered from ill health, and died on the 3rd November. He leaves behind him a son, who succeeds him in the business, and a daughter married to Mr. Barthès, junr. Mr. Barthès, senr., acts as agent for the house in Paris, where he has long been resident.

Oct. 15, died suddenly, Mr. Francis Graves, Printseller, of 6, Pall Mall, aged 56. The deceased, who was born on Christmas day, 1802, was the son of Mr. Robert Graves, and the grandson of Mr. Robert Graves, of Catherine-street, Strand, both of whom were printsellers. At the age of 13, Mr. Graves was placed with Mr. A. Molteno, of Pall Mall, where he remained until, in 1826, he removed to Mr. M. Colnaghi's in Cockspur-street, but in 1838 he joined his brother, Mr. Henry Graves, where he remained up to the time of his death. He was well-known, both abroad and in this country, as one of the best English judges of prints.

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NOTICES OF BOOKS.

THOMAS HOOD.*

THERE is a story told of a celebrated comic actor seeking the advice of a physician and being directed, as a remedy for irresistible depression of the nerves, to go and witness his own laughable performance. Something akin to this might easily have happened in the case of our great English humourist, Thomas Hood. Whilst half England were in full enjoyment of his matchless fun, he was himself a sad and suffering man, bowed down by illness in the morning of his days. "While the world," says an interesting and well-written manuscript account of his life, with a sight of which we have been favoured, "was laughing over his jokes, and growing grave over his more earnest and serious writings, he himself was stretched almost continually on a bed of sickness."

To the same manuscript source we are indebted for the few facts concerning him which we have space for in our brief notice. He was the son of a publisher, and was himself apprenticed to an engraver, but this occupation was found unsuitable to his delicate health, and was soon abandoned. Mr. Hood retained from it only his love of art, and his facility and taste and skill in drawing, and even these became subordinate to his bias towards literature. On the death of the celebrated John Scott, who was killed by Mr. Christie in a duel, the management of the *London Magazine* came under Mr. Hood's care, and he had the honour of ushering into the world—besides a multitude of other admirable works—the "Table Talk" of Mr. Hazlitt, the "Elia's Essays" of Charles Lamb, and the eloquent "Confessions of an English Opium-Eater" of Mr. De Quincey. From this time forth he became a man of letters by profession. For several years after Mr. Theodore Hook's death, Mr. Hood edited the *New Monthly Magazine*, an engagement which he threw up at last in dissatisfaction with Mr. Colburn. But the true life of all his latter years was divided between unceasing suffering from infirm health and the composition of prolific contributions to the merriment of mankind. Sometimes, indeed, the voice of a deep human love broke from him in a strain which will be remembered while our language lives. But the prevailing and predominant influence was that of irresistible mirth—a mirth the more remarkable from the growing weight of agony by which he was at last borne down. The relief of death came to him in the end without a sigh or struggle, and over his grave, in Kensal Green, there is the appropriate and sufficient inscription:—

"He sung the Song of the Shirt."

The volumes of which we have given the titles at the foot, are a sufficient attestation of the fact that Mr. Hood was a consummate humourist. Like Jean Paul Richter, and our own Lawrence Sterne, he was potent alike over the springs of laughter and of tears. At the touch of his wand, they burst forth like water from the rock. But, unlike the brilliant author of "Tristram Shandy," Mr. Hood's pathetic pleadings were the inspired utterances of emotions which had a true and warm existence in his own heart. His tenderness

was quite as real as his singular wit. His humane cry for the oppressed needlewomen in "The Song of a Shirt," or for a class still more unfortunate in "The Bridge of Sighs," are the impassioned outbreathings of feelings burning in his own breast, not the nicely-turned ideal sentimentalities of an accomplished artist. If we want to know what his imagination was capable of, we must turn for it to the heaped-up horrors of "The Dream of Eugene Aram."

If not so much pressed for space, we would find room for one of Hood's droll pieces, commending it to the special notice of the gentlemen at present engaged in getting up the Oxford and Cambridge Mission. Dr. Livingstone's recommendation, it will be remembered, was to civilize as well as convert. Thomas Hood was before that missionary, and those who read his "Recipe for Civilisation" will be convinced that grace must come after cooking is done.

Throughout every volume the reader finds a large preponderance of pure and genuine wit; in others his laughter is irresistibly excited by the rich assemblage of odd conceits, strange far-sought similes, and most inimitable puns. In all these mirth-inspiring peculiarities, we believe these volumes have been never yet surpassed. In punning—which amuses everybody in spite of Dr. Johnson's sneer—Mr. Hood's facility and fun are unexampled. It is perfectly marvellous how one mind can have given birth to so much drollery.

We have referred to Mr. Hood's skill in drawing, of which the reader of these volumes will find an abundant store of comical examples. The fun of some of these illustrations is quite as extraordinary as that of the text which they accompany. More especially would we draw attention to the volume of "Hood's Own," which will provide an abundant store of laughter and amusement throughout the year.

The volumes are handsomely printed, and two of them—"Hood's Own," and "Poems by Thomas Hood"—have the pensive careworn countenance of the author as a frontispiece. They are, upon the whole, delightful books to cheer a winter evening's dullness, and to leave a beneficial influence when the mirth has died away.

THE BIGLOW PAPERS.

The Biglow Papers. By James Russell Lowell. Newly edited, with a Preface by the Author of "Tom Brown's School-days." Trübner & Co.

The Biglow Papers. Edited, with an Introduction, Notes, Glossary, and copious Index, by John Camden Hotten, Piccadilly.

A SMART Preface by the author of "Tom Brown's School-days," distinguishes Messrs. Trübner's republication of the Boston fourth edition of this fortunate *jeu d'esprit* from the reprint by Mr. Hotten, who has, however, graced his volume with a preface of his own and some original and most useful explanatory notes, and a characteristic frontispiece by George Cruikshank. The volumes may therefore be considered as very nearly identical in matter, and only different in the mode of getting up.*

* Whims and Oddities, in Prose and Verse, with eighty-seven Original Designs. Poems of Wit and Humour. Poems, by Thomas Hood. Hood's Own; or, Laughter from Year to Year. London: Edward Moxon & Co.

* While the law of international copyright remains in its present unsatisfactory state, American authors have nothing to complain of when they find English publishers reprinting their works without

The "Biglow Papers" were previously little known, and consequently far too little appreciated in this country, though the name of their author, Mr. Lowell, was justly prized by all judicious lovers of sweet poesy, albeit somewhat obscured by the excessive popularity allotted to others of his compeers. English readers are a sort of single star worshippers. They have hardly an idea of brilliant constellations, and when they get their favourite planet high up in the heavens, all other luminaries must be content to be esteemed satellites, or very twinkling gallaxoid fixtures indeed.

Mr. Lowell (the successor of Longfellow as a professor of Belles Lettres at Harvard) need be afraid of this no longer. His "Biglow Papers" will make him star-gazers enow. They are exceedingly racy, and comparable with the best effusions of the kind that have been seen on either side of the Atlantic. The great evils, combated by his biting, whilst laughing, muse, are slavery and war. The latter, it would seem, had recommended his work so much to Mr. Bright that he quoted it in the House of Commons. What the connection is between broad humour and broad brim, between exuberant fun and orderly quakerism, we do not know; but Mr. Bright's was a capital pre-advertisement, and not unlike the pattern so facetiously set forth by the original author in his anticipatory attractions for a popular occasion at Jaalam, where they

"Clong to Wilbur as a steadfast mast
Against the horrid Quakers."

There are nine letters purporting to be written by Hosea Biglow and B. Sawin, a private in the Massachusetts regiment, who goes to the war in Mexico; with whimsical prose introductions by the aforesaid Rev. Mr. Homer Wilbur, the pastor of Jaalam, and agreeing admirably with the verse they illustrate; and of that verse it is not easy without examples to support our praise, of its happy mixture of drollery and point. The great questions which agitate the American mind and, as we may say, divide the Union, are tested by a ridicule which forces unpalatable truths upon the sense, not only of men and parties, but of the general public. Nor does the writer flatter any class of his contemporaries. His very portrait of a Yankee is a capital picture. Descended from the hard necessity-schooled Puritan fathers, "a hard-faced, atrabilious, earnest-eyed race; stiff from long wrestling with the Lord in prayer, and who had taught Satan to dread the new Puritan hug," he tells us, "add two hundred years' influence of soil, climate, and exposure, with its natural result of idiosyncrasies, and we have the present Yankee, full of expedients, half master of all trades, inventive in all but the beautiful, full of shifts, not yet capable of comfort, armed at all points against the old enemy Hunger, long-animous, good at patching, not so careful for what is best as for what will do; with a clasp to his purse and a button to his pocket, not skilled to build against Time, as in old countries, but against sore-pressing Need."

But his humour must be most unwilling indeed if the Biglow Papers could not move him. The story of Birdofredom Sawin kidnapping a nigger family is an exceedingly amusing episode, and the versification, not to speak of the vernacular, is often as entertaining as the treatment of the subject. Some lines border a little on profanity,

their sanction; we wish it were otherwise, but Uncle Samuel does not invariably ask John Bull's leave before squeezing an English author into an American press.

but Mr. Lowell asserts that plain language is scriptural as well as effectual in assailing wrong.

We can only add one verse to indicate the humour of this "item":—

"The mass ongh' to labor an' we lay on soffies,
That's the reason I want to spread Freedom's aree;
It puts all the cunninist on us, in office,
An' reelises our Maker's original idee,'
Sez John C. Calhoun, sez he;—
'Thet's ez plain,' sez Cass,
'Ez that some one's an ass,
It's ez clear ez the sun is at noon,' sez he."

We have no room for the hits at newspaper editors and many other topics which are handled with genuine gusto, and our readers cannot secure a laugh better than by spending a few hours with the Biglow Correspondence.

Echoes from the Backwoods. By Sir Richard G. A. Leviage, Bart., M.P. Routledge.

THIS is rather a dashing and well-written book, with plenty of small anecdotes to enliven its pages, and quite a sufficient amount of incident. The honourable baronet has a great taste for field sports, and devoted much time to these amusements during his residence in North America. His descriptions of his various hunting and shooting expeditions form the most conspicuous part of his work, and will be very acceptable to readers who take an interest in pursuits of the kind. The illustrations to the volume have considerable spirit. The narrative refers to a period about twenty years ago.

SIR BULWER LYTTON.*

GREAT popularity makes an author a Proteus. There is no end to his changes in the shape of publishing. Plain, illustrated, quarto, 8vo, duodecimo, *et infra*, splendid in type, resplendent in paper, neat, cheap, in calf, russia, morocco, cloth, or paper,—he comes upon us to suit every purse and please every taste. It is a grand privilege; and here are two new appearances of one of the most eminent and distinguished of Britain's lettered sons. The first, splendidly printed with the newest and clearest of type at the press of Messrs. Blackwood, and on the finest of paper, is in short, a true Knebworth edition; this leads the way to a series of forty-three volumes, and contains a moiety of the novel; the second gets the whole in small print into a single tome, which is the precursor of nineteen. Thus readers who prefer and can afford a clear handsome text may indulge their fancy at the cost of so many crowns; and those who cannot so conveniently enjoy their likings, may still be able to gratify their literary appetites at the expense of so many halves. Twenty works of fiction of the utmost variety and highest order at either price, must be warmly welcomed by the reading world.

But for criticism: what have we to say to the "Caxtons," in which the author departed from his anterior course of historical romance, fervent imagination, and brilliant and philosophical grouping of life and manners in relation to general action, in order to display his genius in quite a different sphere, viz., the delineation of the Home Circle in all its simplicity, which "My Novel" and, in a more elevated range, "What will he Do with It" have so happily wrought out. When we look at the mass, the versatile power lavished upon each distinct class appears to be absolutely wonderful; and we can hardly believe

* "The Caxtons." By Sir E. Bulwer Lytton, Bart. Library Edition. Vol. I. Blackwood & Sons. Post 8vo. 5s.—"The Caxtons." By Sir E. Bulwer Lytton, Bart., M.P. A new edition. Routledge, Warne, & Routledge. Fcap. 8vo. 2s. 6d.

that such opposite excellences could flow from the same pen as charm us in "Devereux," "Zannoni," "Maltravers," "Pompeii," "Night and Morning," "Pelham," "The Last of the Barons," "Paul Clifford," "Rienzi," "The Pilgrims of the Rhine," and "Eugene Aram."

Of all endowments that can be conceived, a knowledge of the world is the most indispensable for the novelist; and, for that matter, it is equally essential for the statesman, the politician, the newspaper editor, the teacher, the physician, the lawyer, and (in a mitigated manner) the clergyman. All the reading on earth can neither make a superior author in history or fiction, a safe cabinet minister, an efficient guide in any of the learned professions, or a competent instructor of the public mind in any of the many walks where society looks for lessons of wisdom and sound advice. Not the mere abstract study of human nature, as a puling superficiality is called, but a real, practical acquaintance with men and things, is a *sine qua non* for pre-eminence, and even for great usefulness, where the true interests of life are concerned. Castles in the air are by no means convertible into habitable buildings.

From his antecedents and social position Sir Edward Bulwer Lytton has been peculiarly fortunate in having access to the elements which we hold to be so necessary to form a superior specimen of any of the characters we have designated, and especially of the statesman and the author. Of high lineage, sufficient fortune, public school and university education, an early entrance into the Whereabouts where youth learns much—sometimes more than enough—the gift of pre-eminent talents, and the precious addition of a richly cultivated intellect, he was proficient on every ground on which a temple of fame could be erected. And he has not let slip the opportunity. Not only do these compositions bear ample testimony to the plenitude of his powers, in an almost unparalleled variety; but poetry of the noblest class, and dramas which will have a lasting place in English literature, have flowed abundantly from the same source, and one of the most important departments of the state has witnessed in him a laborious, indefatigable, and skilful administrator of the duties belonging to the most complex and difficult office that ever demanded thought and toil in Downing Street. Our inferences briefly are, that the more of a bookworm a man is, the less he is fit for the performance of the business on which the well-being of the greatest number of his fellow-creatures depends; and that, without a certain degree of the intimacy with persons and circumstances all around, spoken of above as "a knowledge of the world," he will be destitute of the needful qualifications which enable an individual to promote general improvement, or even to instruct or delight in the lesser vein of literary production.

We have that individual before our eyes, and the multitude who have been beguiled into many a charmed hour by his writings will not, we trust, be displeased if we depart a little from the special critic to offer a few remarks on the writer, who, in renovated health, we trust may long continue to adorn our national literature and aid our national councils. Such a mind, so trained and so wrought, is not likely to sink into inactivity. While the leisure minute lasts, it is always agreeable to contemplate any object of our admiration or gratitude. We are curious to see the minister in his *deshabille*; the author among his household penates. Thus Sir Edward at his country seat is far removed from "Sir Edward, Colonial Office, &c." No messenger or hall-porter stops the

way; no under-secretary inquires if you come by appointment, or laments that his superior is so particularly engaged that he cannot see you. And you walk away from the dingy waiting-room and dirty stairs, with a blank face and something like a resentful heart. On the contrary, Knebworth and its master are open—open to the visitor, the stranger, the applicant of every description. You can see whom you wish to see, you can learn what you wish to know, you are neither bowed nor bandied from the door, and you depart at the end of your errand satisfied with your reception. The contrast is striking. But the place itself is a casket worthy of its owner. Happily freed, for a season at least, from the politics of Australia, the charge of British Columbia, Vancouver's Island, and San Juan, the cares of the Cape, and the cod-fishing of Newfoundland, how Sir Edward must enjoy his home, his copious library, his rational employment, his rural recreations, his quiet rest. At the time of writing this we have reason to believe that he does, and we indulge in the anticipation that the vacation holidays may not be without fruits. In fact the *ensemble* of Knebworth ought to be inspiring. It is an abode unique for its perfect fitting up in the style of the ancient baronial mediæval times, with all the conveniences and luxuries of modern improvements. Banners and arms, and steel-clad knights (*i.e.* their armour on lay figures), and superbly carved panels and furniture, with family helms and trophies, and richly blazoned armorial and legendary windows, complete a hall of extraordinary interest to the antiquary, and hardly of less to the more every-day sojourners, when its chief presides at the hospitable board, and the logs on the dog (almost as old as Cerberus) throw out a blaze and warmth congenial to the entertainment. Galleries, corridors, drawing and other rooms are all in keeping with this key, and many fine pictures and historic portraits, antique cabinets, treasures of *vertu*, quaint inventions, and beautiful gardens, and a spacious park, rejoice in the presence of one who possesses taste and feeling to appreciate them all. Ambition is a glorious vice, and patriotism a glorious virtue; but we do sometimes wonder why English noblemen accept appointments about courts, and why Englishmen, of certain rank and wealth, aspire to official situations, vexatiously troublesome and severely wearing out.

Pisistratus Caxton truly observes, "that with the cultivation of the masses has awakened the literature of the affections," and we beg that this be our excuse for the foregoing episode, to tell something about the author who has done so much to awaken this "literature of the affections!" A leaf out of the same book describes the youthful hero, as forewarned against the card-sharpping seductions of Mr. Peacock, "notwithstanding his newness in actual life, by having had the good fortune to learn a little of the way before him from those much-slandered guides called novels—works which are often to the inner world what maps are to the outer; and sundry recollections of 'Gil Blas' and 'The Vicar of Wakefield' came athwart"—and saved him from the trap of whist and dummy, so cunningly laid for him! Truly do we opine that from Sir Edward's own stores of novel intelligence and warning, full many as beneficial a lesson may be gathered; and whether from Messrs. Blackwood's handsome volumes, or Messrs. Routledge's cheaper and less elegantly printed set, our readers will do well to provide themselves with the monthly moral nursing, admonitions, and entertainment which are thus placed within their

reach, according to their pecuniary means for such literary enjoyment.

The style of all Sir Edward's works is deserving of commendation. It is plain nervous English. As you read you understand without effort, for the sense is clear, and so is the language employed to express it. Finery and grandiloquence do not belong to this Caxton Press, which follows the good old fashion of saying what it desires to say without circumlocution, complication, or affectation. This may seem faint, commonplace praise, but there are not so many as five of our most popular writers who deserve it. It may be observed as a curious coincidence in this one respect, that another author, a Secretary of State too, and the only instance we remember of the two functions being combined with lasting literary distinction, was also justly admired for the purity and force of his style. Bolingbroke is indeed a model—Cobbett's simplicity and Macaulay's rhetoric have not surpassed him in either quality. Bulwer reminds us of him. But after all, style is only the medium through which we view the things that be, and the matters represented. If the pane be smeary, the landscape suffers. There is no clairvoyance of the people hustling about under the streaky, clouded windows.

And again, as it is said the sound should be an echo to the sense, so ought the style to be in unison with the subject. The stilted suits none but the mountebanks and acrobats who swarm in the press. The super-sentimental or pathetic belongs to the departed Minerva school of Leadenhall Street, and is the more nauseous the more elaborately it is compounded by popular pseudos. The would-be-comic is vulgar, and the would-be-facetious dull, and the would-be-lively trifling. Let the foremost of these writers look to the whole score of novels and romances promised in these announcements. The adaptation of the style to the nature of the theme is masterly. The high command of ideas is answered by a high command of words. "Eugene Aram" knows not the tongue of "Rienzi;" the classic tone of "The Last Days of Pompeii" is altogether opposite to the familiar homeliness of "My Novel;" the didactic strength of "Devereux" is a contrast to the poetic sweetness of "The Pilgrims of the Rhine;" the ease of "Paul Clifford" has no resemblance to the dignity of "Harold;" and so throughout the whole, the concord is studiously preserved, and the reader is saved from the sickening of flippant pathos or magniloquent inanity. In the hasty way in which books are usually perused in our busy, go-ahead day, these merits often escape notice; but even the most casual reader feels the impression, though unknowingly—there is the effect, and they seek not to inquire into the cause. But Bulwer shows that "The Last of the Barons" would not rush into battle with a tune on a flageolet, nor Zanoni have trumpets sounded before him wherever he goes.

Construction is an essential point in a large class of novels, that is to say, where the interest depends principally on plot; but there are several distinct varieties wherein we do not require mystery at all, but are borne along on other wings, the originality of the ideas, the beauty of the thoughts, the music of the language, the terseness of the comments, the applicability of the whole to the object or objects contemplated by the author. Under this critical canon, it would lead us into far too long a discussion to pronounce justly on the claims of Sir Edward Lytton's fictitious writings to their due standard among the sterling productions of their genus. We must

therefore be content to offer our judgment that he has not in any one of them failed to reach a very high rank. A volume of selections—"Elegant Extracts" as they were wont to be entitled in older times—would establish this fact, but we will only direct attention to "Eugene Aram," as an exemplary instance where the development is foreknown, in which the magic skill of the writer invests every incident leading to the catastrophe with an irresistible effect; and to "What will he Do with It," as a contrary instance, where the results are all unknown, in which every occurrence, striking from change and novelty, tends to increase our curiosity, whilst they contribute their full complement to the intricacy which perplexes whilst it paves the road to the all-accordant and sense-satisfying *denouement*.

Another great quality in the novel of every kind, lies in the consistency and completeness of the *dramatis personæ*. To produce a universal effect they must be true to human nature—they must represent feelings, passions, actions within the verge of the probable (or at least of the not impossible) within the cognizance of the readers. We are not speaking of romances like the "Castle of Otranto," or the "Mysteries of Udolpho," for such belong to the past generation; but of such performances as rise above the trivial and transitory literature (save the term) of our existing railway carriage consumption. These, to reach the mark, spring out of the actual and the real, however finely they may be touched, or highly coloured by the hand of the artist who paints from the models and the life. Now, it has been alleged by adverse or hostile criticism that some of Sir Edward's characters are exceptionable—that they have not a sufficient body of likenesses among the herd of mankind to serve as patterns or examples ["To all an example to no one a pattern," says Swift] for their imitation or avoidance—that they are therefore insulated and their lessons unavailing—in short that they are rather of imaginative or monstrous than of human birth, parentage, and education. Without acknowledging the exact justice of this charge, we are free to confess that there is, in a very few instances, some foundation for it. But it is the vice of our day. Our most popular writers are all, more or less, prone to it. If they have not Shaksperian power to exhaust old worlds and then imagine new, they have talent enough to imagine new combinations, and, by exaggerating the features of some peculiar idiosyncrasy, creating a being just as the world ne'er saw, though all its lineaments bear an approximating resemblance to humanity. Yet though these are not types of classes such as Richardson, Fielding, Smollett, or Goldsmith drew, and therefore not applicable to the same uses; and though some of them frequently appear to be caricaturish or unnatural, they are not only not impossible, but a wide and intimate knowledge of society must suggest to many a man that he has met with more contemptible creatures, dirtier rascals, meaner scoundrels, greater hypocrites, more selfish curs, worse fiends, and more hateful wretches, than ever Dickens, Thackeray, Disraeli, or Bulwer picked out from the unhuman lot and animated on the living canvas. Where the actors are only exhibited in harder and sterner lines (as in Guy Darrel or Waif,) the excuse is still more available, and when we consider how much spirit and force such incarnations impart to the conduct of the design, as well as to its final consummation—devoutly to be wished—we must cry content to their conception, introduction, and appropriation.

SAMUEL LOVER.*

WHEN we think upon the "Legends of Ireland," (including the unparalleled Indian voyage and glorious moral of Kishogue) the incomparably dexterous Hibernian blunderer "Handy Andy," and the illustrious "Rory O'More," and see, in the second of these publications, a collection of above Two HUNDRED Songs and Ballads, all emanating from the same prolific genius—we are little disposed (were there no other potent exceptions) to acquiesce in the rhodomontade opinion we observe paraded that there is but One Poet left in Great Britain worthy to be reviewed down to posterity. We cannot but fancy that Lover has a chance; and that there are a few others (with whom at present, however, we have nothing to do) who may be remembered, in common at least, with the "Only One!" Human nature will have materially changed, when the "Angel's Whisper," the "Four-leaved Shamrock," the "Letter," the "Fairy Boy," "True Love can ne'er Forget," and their congeners, cease to stir the innermost chords of the heart and suffuse the eye with tears; or when bold "Rory O'More," the "Widow Machree," "I'm not Myself at all," "Molly Carew," and others of similar rich humour, do not excite the hearty laugh and show the merry grin of white dental wealth. Glance where you may into these pages, you fall upon pathos for the feeling, or tenderness for the loving, or epigram for the witty, or fun for the comic, or sentiment for the right-minded, or fancy for the poetical, and harmony for all. If the dictum be admitted, "Let . . . write the songs, and it matters little who makes the laws;" it may well be said of this volume of Lover's that it is equal to, at least, fifty Acts of Parliament! The latest and least known of these compositions have been written during or inspired by the author's visit to America, and are not unworthy of companionship with the popular favourites which have, for years, charmed every circle of our social life, from the palace to the cabin. Like them they are well calculated to combine in melting tones with the aristocratic harp or genteel piau, to enliven the theatre, to cheer the homely hearth, or to rouse applause in the jovial tavern. It is difficult to tear oneself away from so varied and profuse a treat, but like the "refreshment" in railway travel, we are hurried on, by the screaming whistle to our next stage.

The Lyrics of Ireland are judiciously and cordially edited (with a disagreeable unlikeness of the Editor prefixed), and annotated with brief but sufficing biographical and historical anecdotes and notices, and descriptive, topographical, critical, and explanatory introductions and commentaries. There is altogether a parlous mass of matter. The divisions display above seventy pages of "Songs of the Affections," as many of "Convivial and Comic Songs," the "Moral, Sentimental, and Satirical" do not thrust themselves on much more than forty, the "Patriotic and Military" occupy not quite the same space, the "Historical and Political" again run up to seventy, and a miscellaneous batch concludes the volume. We should be lost in a labyrinth were we to attempt entering into details; snatches of

song are all we can afford from a selection which boasts the names of Carolan, Swift, O'Keefe, Goldsmith, Lysight, Sheridan, Moore, Curran, Griffin, Lever and Lover, and others not far behind in the race; besides nameless contributions of ancient and modern gems, and levies on such British lyrists, on Irish subjects, as Colman, Campbell, and the congenial Ingoldsby Barham. We observe, also, charming examples of the inherited talent of Lady Dufferin and Mrs. Norton; and one or two of the talent, (which as he is a Roman Catholic priest, must, alas! never be inherited!) of the Rev. F. Mahony;* the Pangifted "Father Prout." By his side we expected to find something of the perhaps yet more richly-gifted scholar and humorist Maginn; but we must suppose that Mr. Lover has not met with any of his wide and loosely scattered marvels of pleasantry and wit that came within the scope of this collectanea. We think we could have discovered and pointed out some most deserving relics to glorify the blank.

Mr. Lover animadverts upon a coincidence of the absence of pastoral and rural, sea and sporting songs, from song-books published in Ireland and Scotland, while they abound in those of England; and thence, why such sections were unnecessary in his division of subjects and characteristics. He attributes this to the English having, at a particular period, fallen into a fashion of affecting the bucolic, and peopling their factitious inventions with Corydons and Chloes, Strephons and Daphnes: whilst the more natural minstrels of the other lands adapted their genuine sympathies, not ostentatiously, but allusively and aptly, to the illustration of the higher lyrical theme. To the question as to the sporting chants, the answer is not so clear; though with regard to the sea-songs, we may admit the apology that some of the best of them have been written by Scotsmen and Irishmen—witness Campbell's "Mariners of England" and "Battle of the Baltic," Sheridan's "Mid Watch," Cherry's "Bay of Biscay, O," and Samuel Ferguson's "Forging of the Anchor;" while the noble music of "The Arctura" is declared to have been "shabbily purloined" from Carolan by W. Shield!

Having settled these matters between the Scotch and Irish *versus* the English, the Editor plunges into the tougher debate, who stole the best airs, who pilfered the ancient melodies, who in short levied black mail on black-letter music. Here the question lies between the two former conjoint appellants. It is decided by our authority that Scottish publishers and editors are the re-setters (*sub rosa* the thieves), and that they have practised, and do practise, scandalous "conveyance" in regard to the sonorous property belonging to Erin. Into the particulars of these appropriations or burglaries we need not go, but refer to the proofs adduced against the Scotch, and hum Lover's "Forgive, but don't Forget," Goldsmith's "Oh, memory thou fond deceiver," or Swift's

"When a paradox you stick to,
I will never contradict you."

The difference between brown Scotch snuff and Irish blackguard is not readily distinguishable, except by well-educated noses. Neither Rappee nor Lundyfoot is to be sneezed at; but still it is

* "Metrical Tales and other Poems." By Samuel Lover. Illustrated by W. Harvey, Hablot K. Browne, Kenny Meadows, F. Skill, and P. Skelton. Houlston & Wright.—"Songs and Ballads." By the same, 4th Edition.—"The Lyrics of Ireland." Edited and Annotated by Samuel Lover."

* Our readers will no doubt be glad to learn that a new and enlarged edition of this venerable and facetious father's "Reliques," with illustrations, annotated by his Riv'ence, is now at press and will shortly be issued by Mr. Bohn.

a righteous course to expose the reivers who steal your tobacco and pass it off as their own. Sawney had better look into his mull; and see what the Irish editor has left him for a pinch. In what remains to be noticed in this well-replenished volume, we must confine ourselves to a few mere notes, though there are topics enough to warrant a very, very long review. A passage in Shakspeare, Pistol's apparent balderdash, "*calen o custure me*," upon which a due amount of ridiculous annotation and Collieration has been expended, (like the Phœnician assured to be delectable in Terence), is very fairly established by Mr. Lover to be the favourite burden of old Irish ballads, "*Colleen oge astore*," the "*me*" being expletive, and the spelling a sample of English transcription or translation. *Colleen oge astore*, it seems means, simply "young girl, my treasure," and is not the gibberish hitherto learnedly and critically represented. The song (p. 101]

"There was an Irish lad who loved a cloistered nun,"

though truly stated to be "not possessed of much of literary merit," was, as we can testify, very entertaining when warbled from the remarkable reed-pipe of Turnerelli the sculptor; and the "Cruiskin Lawn" [Little Jug] p. 131, was a perfect enchantment to the inimitable Charles Mathews, who said he could sing it for ever. Many amusing jests, *mots*, and droll stories are interspersed throughout this volume, and the biographical notices are very interesting. The embellishments are plentiful—good, bad, and indifferent. Some of the *genre* subjects and tailpieces are the best; others queer. The portraits are of an inferior grade; that of Curran, p. 66, is about as cut-throat a head as any crotchy could be imagined to wear when engaged on an agrarian act of justice, or while composing himself for the drop. But come we now to the third and last, and latest of these publications.

In Italy, in days of old when the fine arts shone with immortal splendour, it was the happiness and glory of that illustrious people and era to recognise among their chiefest ornaments such a man as was at once great as a painter, noble as a sculptor, magnificent as an architect. They had no idea of limiting genius to a single manifestation—nay, they went still farther, and were willing to allow the man so mightily endowed with the triune gifts of a bounteous Creator to be (as he might be) a poet also! For the apprehension of John Bull this mould is broken—deteriorated into fragments,—even on a small scale, and shattered into bits of sketchers, builders, poetasters. Jobu will not acknowledge a high combination of several eminent qualities; he denies a union of rare talents in one individual, and will only accept (and that conditionally) of a "first-rate" general, admiral, judge, statesman, bard, artist, or any body or thing matchless in one way alone—but nothing else. Now it has been Lover's misfortune to be an excellent musician, a miniature painter only second to the Newtons, Rosses, and Thorburns, an admirable recounter of national stories and legends, and, oh shame! a lyrist such as these volumes demonstrate and we have faintly essayed to set forth. From our observation of the very general and prevailing public feeling, to which we have thus casually referred, it is to it that we attribute a lesser share of brilliancy in the living career of Samuel Lover, than ought to have warmed it—which appears to be expanding and brightening upon him now (at last), and will shine, with no weak lustre, upon his memory.

His "Metrical Tales" are beautifully illus-

trated, and the volume, to use the trade phraseology, "splendidly got up;" binding superb, tooling unimpeachable, paper creamy, type clear, *ensemble* (altogether) come-buyish, for holiday presents and good-conduct rewards. It is a shocking thing to be suspicious of all these biblio-polical recommendations, but we cannot help it. Old birds refuse to be caught with chaff—they look for corn, and we are free to confess that, in this instance, we *are* able to find very pretty pickings. On the whole, however, we are bound to give our opinion, that, if these compositions do not (as in truth they do not) detract from the merited reputation of their author, they will not do much towards the augmentation of his fame. There are instances of careless rhymes we would not expect from him, and of a few lines which halt like Irish mendicants. One or two examples also occur of a familiarity of style where we fancy gravity, if not pathos, would be more consistent; and with this we have exhausted our critical quiver, and are free to cry remorsefully, something like "*Peccavi!*" and forced to confess that with all we can detect of these trifling imperfections, Lover has launched a new bark on the tide of time, which will serve to bring out afresh all his preceding navy, and float with it proudly into the buoyant all-surrounding ocean, reviving and increasing the applause of the world.

The wreck described in the poem of the "Fisherman" is wonderfully affecting—the prayers of the helpless on the shore, when they can bear no help to the perishing crew, is most mournfully picturesque, and despair closes over the sad scene—

"As over the billows madly rolling,
The screaming sea-mew circling went,
While the wailing wind was strangely blent
With the clang of the chapel bell—
Tolling, tolling, solemnly tolling,
The mariners' funeral knell."

Father Roach is a delightful portrait of a good parish priest—*O si sic omnes!* for

"The good Father's heart in its unworldly blindness,
Overflowed with the milk of human kindness,
And he gave it so freely, the wonder was great
That it lasted so long—for, come early, or late,
The unfortunate had it."

The "Blacksmith" is a striking dramatic tale, and the "Dew Drop" fanciful and adorned with lines as transparent and sweet as itself. Then follow a few miscellaneous poems, of which the "Crooked Stick" leads the van in the genuine S. Lover playful manner, and "Yearning" yields a chastening moral—

"Far shore, far shore—how far
O'er the tide of time you seem

* * *
A voice from the deep replied,
"Ask not what lies before—
(Vain wish, by Heaven denied;)
Thy bark a resistless tide
Will bear, as it others bore.
Dream not of shores so far,
Heed not a siren's song,
Seek not for mystic star—
Trust to the means that are—
Be thy voyage short or long!"

We wish we could conclude with the conclusion, "Love and Death," (from Æsop) versified and diversified, in the quaintest and liveliest manner, but Harpur cries "*ba'done!*" and Harpur is perhaps an Irish Fairy (if not a printer's devil) whom we should fear to provoke, after expending our ammunition upon his distinguished countryman.

Lettres de Marie Stuart, publiées avec Sommaires, Traductions, Notes, et Fac-simile. Par A. Teulet, Membre de la Société Impériale des Antiquaires de France. Paris: Libraire de Firmin Didot, Frères, Fils, et Cie., Imprimeur de l'Institut.

BORN in this country and in France there appears to be an imperishable interest in the history of Mary Stuart. Within the space of a few years the French press has already given publicity to the valuable collection of the Queen's letters by Prince Labanoff, and the admirable biography by M. Mignet; and now there comes to us from the same source, as a crowning treasure in the story of her crimes and sorrows, an exposition of the whole evidence of those great acts of guilt by which the beautiful enchantress was degraded and destroyed. We are not quite sure that M. Teulet's volume contains anything that is now published absolutely for the first time; but we are sure that it combines within itself in a commodious form, a multitude of important documents, which it would be a work of great labour to obtain at all elsewhere; which would be to many readers altogether unattainable, but which are, nevertheless, materials of an indispensable importance to every student of history who would form for himself an honest judgment of the unfortunate Queen of Scots. It is in this aspect of extreme convenience that we expect M. Teulet's volume to be as eagerly welcomed, and as widely popular, in this country as in his own.

M. Teulet's interesting collection opens with the contents of the memorable silver casket, in which so much damaging evidence against Mary had been carefully preserved by the accomplice in her guilt. The eight letters are given in the text, in a faithful French version of the original English translation, which—with the accompaniment of Buchanan's Latin translation—is printed in a smaller type as a running note at the foot of the page. The twelve pieces of verse are also printed in the text in French, with the original English version in a series of foot-notes. The Queen's abandoned passion for Bothwell, and the other circumstances of criminality which were revealed in these unscrupulous effusions, are too well known at present to require any notice here, and our one brief quotation from the verses is given mainly as an example of poor Mary's skill in the poetic art. She says:

"Hélas! is he not alreddy in possessioun
Of my body, of hart that refusit na pane,
Nor dishonour in the lyfe uncertane,
Offence of friendis, nor worse afflictious?"

Thus, chastely sang the siren Queen; but M. Teulet reminds his readers that the affecting "Farewell to France"—over which so many of them may have mourned in sympathy with the afflicted woman who could so sweetly sing her woe—was written in reality by a veteran man of letters, two centuries after the event which it be-
moans.

The second and most voluminous department of M. Teulet's book is occupied with a large variety of important documents concerning the murder of Lord Darnley, and the Queen's connection and complicity with Bothwell, the undoubted murderer. The whole of the depositions, examinations, declarations, and other documents, which are included in this section, are of great historical value as the sole materials of a just conclusion on questions which have divided the opinions of the learned more probably than any others equally amenable to proof for many centuries.

A multitude of letters and other papers, referring chiefly to the latter days and last moments of the Queen, fill up the remaining sections of M. Teulet's admirable work. Over this latter portion of the book there is for the most part a melancholy spirit reigning. By her own rebellious passions and the stern oppression of her enemies—by her own eager machinations, which were ever doomed to be frustrated by the lukewarmness of her powerful friends—the poor Queen's last years were sad enough, to compensate, if it were possible, for all the sins and follies of the morning of her life. There is no stronger contrast in history than that which exists between the idolized young Queen of France and the dethroned and dying prisoner at Fotheringay.

On all these points M. Teulet's volume is full of rare and precious information, collected with immense labour, and arranged with consummate skill and care. To the student of Mary's history—and who that studies anything is not, or has not been, a student of it?—the work will be a valuable handbook of all the knowledge which his curiosity or thirst for truth demands.

The title-page would lead us to expect a fac-simile of Mary's writing, but in the copy that has reached us we find none.

Reminiscences of Scottish Life and Character. By the Rev. E. B. Ramsay, Dean of Edinburgh. Fourth Edition. Edmondston & Douglas.

SIXTY or seventy years ago, Scottish ladies and gentlemen were as different in their habits and conversation from what they are at the present day as we are from the good people of Paris now. Dean Ramsay has collected a large number of interesting stories and anecdotes illustrative of the habits and customs of Scottish ladies and gentlemen who lived in the latter half of the last century. At first one might incline to underrate the service Dean Ramsay has done us in publishing this book; but when we come to think how impossible it will be in the course of a few short years for any one to do us such a service—how few in twenty years will be alive whose memory goes back to the period which his reminiscences illustrate—his work assumes a value and importance, which he who reads it merely for the fun and humour it contains, will not readily accord it.

That it has gone through four editions in six months is a proof that its value is being properly appreciated, and Dean Ramsay may rest assured that if it does excite laughter, which he seems to dread, its higher value as a key to the habits of a generation long since gathered to their fathers, will not be lost sight of even by him who may laugh the oftenest and the heartiest.

The work has expanded considerably since its first appearance—it will stand to be a good deal larger before it gets wearisome. We hope the Dean and his friends are not exhausted yet.

Shifting Scenes in Theatrical Life. By Eliza Winstanley, Comedian. London: Routledge.

THIS story, the author informs us, is founded upon fact, and its characters drawn from the life. She furthermore tells us that her aim in writing it has been to prove that a high sense of moral duty, and some of the noblest of Christian virtues, are not incompatible with the practice of a profession to which she thinks it no discredit to belong. How well she has succeeded in her object, the reader must discover for himself. In execution, her work is at least respectable; and we believe its intention to be good.

The Ancient Church, its History, Doctrine, Worship, and Constitution, traced for the first three hundred years. By W. D. Killen, D.D. 8vo. Nisbet & Co. 12s.

ECCLESIASTICAL history has, in this country, been so long confined to writers of the Episcopal communion, that we looked for the appearance of this work of Dr. Killen's with some interest; especially as during the period of which he treats, the first three hundred years, church polity received the form which it has ever since retained. How was the Church governed during the apostolic age, and by their immediate successors? was it Congregational or Presbyterian, or was it, as the Orientals, the Romanists, and the Anglo-Catholics say, Episcopal? These are questions; which, if we wish to have solved, we must compare the statements of writers of various communions. We have the writings of Eusebius and other fathers of the Church; we have Fleury, Waddington, and Mosheim; and we have Milner, and Burton, and Robertson, and all these take Episcopalian views; but although the Presbyterians are in the aggregate a very numerous body, they have hitherto had but the meagre work of Dr. Campbell to guide them in their researches. On every account, therefore, are we glad to see Dr. Killen enter the field; and rejoice also to see announced by another presbyterian, the Rev. John Cunningham, who promises the Church History of Scotland from the commencement of the Christian Era, having no doubt discovered some hitherto unknown materials for the earlier portion.

Dr. Killen set about his investigations in the full belief that Presbyterianism was the original form of church government, and weighs and sifts every piece of documentary evidence that can be brought forward against it, rejecting tradition altogether; but on other points, as, for instance, the practice of infant baptism, the marriage of the clergy, and the belief in the divinity of the Saviour by the early Church, and also in their opposition to Rome, both early writers and universal tradition are respected. Between the inspired writers and the uninspired, we have it pointed out that in the canonical books of the New Testament, there is nothing extravagant or improbable in the language used; while in the earliest extant religious treatise that is not inspired, the epistle of Clemens Romanus, dating about the year 96, the doctrine of the resurrection of the body is illustrated by the fabulous history of the phoenix. The volume contains no fewer than 688 pages, so we must merely indicate its contents. Dr. Killen argues that, although there has always been a succession of faithful teachers, neither the twelve nor the seventy appointed any for the special purpose. In Rome itself no one "moderator" or president of the presbyters acted as such for life; and it was not for one hundred years after the Apostles' death that the president assumed the name of bishop; and as to any complete list of the Roman episcopate, there is nothing but conjecture. What the church officers were in apostolic days, is discussed at some length, but the arguments go to prove that in one church there were several preaching rulers or elders, and that the modern form of Presbyterianism is as far from the apostolic model as either Episcopalianism or Independency.

That most curious and interesting chapter in literary history, the Ignatian controversy, comes under review; and Dr. Killen states that "evidence is produced to prove that the Ignatian letters, even as edited by the very learned and

laborious Dr. Cureton, are utterly spurious, and that they should be swept away from among the genuine remains of early church literature with the hesom of scorn."

Chapters IV. and V., on the doctrines of the Church, and on the early heresies are especially interesting; but the whole of the third section, which treats of the worship and constitution of the Church, is the part which will receive most attention. In this section the author successively treats of the worship of the Church, baptism, the Lord's supper, confession and penance, the constitution of the Church in the second century, the rise of the hierarchy connected with the spread of heresies, the beginning of the prelacy in Rome, the Catholic system, primitive episcopacy and presbyterian ordination, progress of prelacy, history and constitution of synods, and ceremonies and discipline; and, in conclusion, the author gives his views of evangelical unity.

The Biographical Treasury of all Ages and Nations, from the earliest period to the present time. By Samuel Maunder. Longmans.

BIOGRAPHICAL notices may be called the bricks out of which history is chiefly built. Events and circumstances are no doubt built in with them; but they furnish the real material, after all, which, duly laid and pointed with the binding mortar, make up for us the grand fabric. Among all diligent and conscientious bricklayers in this line, the late Mr. Maunder was one of the most indefatigable and evenhanded. Industry and fair workmanship distinguish all that he ever produced, and not less than any other his labour in putting together the desultory and perplexing matters which are spread over the wide, interminable field of biography. To erect a sufficing and symmetrical cairn out of the *débris* is no easy task, but he has performed it ably and well, and may justly claim *exegi monumentum*.

Since his death many later stones have fallen to be superadded to the memorial, and they have been pretty carefully collected. We miss a few; but there never was a work of the class of which as much could not be said. Yet there is one omission we cannot help noticing. We have heard of the play of "Hamlet," with the part of the Prince of Denmark left out; and what can we say to this biographical treasury in which the name of Samuel Maunder is not to be found? We knew him well, and a more deserving name does not grace its pages. And though his contributions to the literature of his time and country range in what are called its humbler walks, they were very extensive and very useful. With his partner and relative, William Pinnoek (another name forgotten in the "Treasury"), he did much for the education of the young, and the general diffusion of knowledge among the people. In this important service these two men were about the earliest in promoting the great essential cause, and their doings ought not to be lost sight of amid the more showy, but not more valuable exertions of those who have worthily followed in their beaten track, and unquestionably improved upon it. Still, *palmarum qui meruit ferat*: Pinnoek, imbued with a perfect mania for speculation, died poor; and honest, solid, toiling, ingenious, and well-informed Maunder did not die rich. Yet they were good pioneers in the inestimable advance of true progress, and their country owes them a debt of deep and lasting gratitude! This new edition has a supplement of sixty-five pages, and brings down the memoirs to the present date.

The Puritans; or, The Church, Court, and Parliament of England, during the Reigns of Edward VI. and Queen Elizabeth. By Samuel Hopkins. In Three Volumes. Vol. I. Boston: Gould and Lincoln. London: Trübner & Co.

THIS goodly volume—one which, in every point of view, does high credit to the American press—bears abundant marks of deep investigation and laborious research; and we should not be at all surprised if the author, from the singleness of purpose with which he has traced the undercurrents in which Puritanism originated in the days of Edward VI., and flowed on, more or less uninterruptedly, during the reign of Elizabeth, will be found in the end to have added a very valuable contribution to English history. It is only from the aggregate of works, in which the past—broken up into comparatively small portions—is looked at from peculiar and almost isolated points of view, that we can hope for the history of this country to be appreciated or understood. No one man living, in our opinion, could write the history of any one of our long reigns—since the days of Henry III. at all events—in a way to do his subject fair justice in every point of view. It would take more than one head and one life to do the work. Life is short; but history, like art, is long.

The writer's honesty, too, is no less commendable than his industry and his singleness of purpose. In a Prefatory Note of eight lines (his only Preface, by the way) he has specified the particular editions of the most important works which he has employed as his authorities; and, far from content with this, he has been scrupulously careful to give his authority for every assertion or deduction, other than his own, in a foot-note annexed.

To give our readers anything like satisfactory extracts from the continuous narrative of a bulky volume like this is, of course, out of the question; and to enter upon a critical review of it, seeing that we labour under the double disadvantage of having but lightly glanced over some of the most interesting pages, and of writing in columns that would not admit of the lengthened notice that the work evidently deserves, is, under the circumstances, equally out of our reach. We will try, however, to make some amends for our apparent shortcomings by setting forth the heads of the nineteen chapters into which the volume is divided. They will tend to prove to the reader that, if Mr. Hopkins is a laborious compiler, he has the merit of being a deep thinker as well.

Edward the Sixth (A.D. 1549); The Reformation (A.D. 1350—1550); The First Puritan (A.D. 1550, 1); The Marian Exiles (A.D. 1554); The Troubles at Frankfort (A.D. 1554, 5); The Accession and First Parliament of Elizabeth (A.D. 1558, 9); The Reformation Restored (A.D. 1559); The Establishment (A.D. 1559); The Knout (A.D. 1563—1566); The Earl of Leicester (A.D. 1566); The Parliament of 1566; The First Separation (A.D. 1566, 7); The Papaline (A.D. 1560—1570); The Parliament of 1571; The Presbyterians and the Parliament of 1572; The Admonition to Parliament (A.D. 1572); "Pretty Brisk"—Archbishop Parker (A.D. 1573); Thinking (A.D. 1573, 4); The Close of the First Primacy (A.D. 1574, 5). From a similarity in the style of composition, we observe that the *Athenæum* attributes this work to the pen of Mr. G. P. R. James, who is now resident in America.

Glad Tidings. London: T. C. Newby. 12mo.

THE author of this ably written little book has, to all appearance, taken a somewhat bold step, in making a scriptural personage—the Apostle Paul—the hero, so to speak, of a fictitious narrative; and, as the reward of his seeming boldness, we should not be very much surprised were he to incur the censure of the prudish portion of the so-called "religious world."

But, if these would-be censors will only take the trouble to run through the pages of the volume—and, as it is but small, they will not have to put themselves to much trouble in doing so—their shocked feelings, we will venture to say, will assuredly be tranquillized, and their censure converted into something closely verging upon approbation. They will find, in fact, that the story of the book, which has the combined merits of being simple and ingenious, is only employed as a framework on which to set forth practically, and in fine relief, the working of those doctrines of faith, hope, charity, long-suffering, and constancy that we know to have been preached and written by the great Apostle of the Gentiles; and thus, as exemplified in their operation under a supposed state of circumstances, upon the minds of certain of the earliest Gentile converts; the Athenian "woman Damaris" and Dionysius the Areopagite being selected as the leading types.

We would not, however, mislead our readers. The writer nowhere (and it is very much to his credit that he has withstood the temptation) enters upon a discussion of those recondite points of dogmatic divinity, the minute refinings upon which have for ages been setting creed against creed; and which, while they have added not a whit to the limited knowledge which finite beings are allowed to have of things infinite, have subtracted very materially from our stock of that which, as Christians, it is our great duty to possess—Christian charity. The book, in fact, savours nought of creed, but is redolent, in its every page, of Christianity in its early bloom.

Thus much as to the spirit of the work. In reference to its *language*, it is at once beautifully and powerfully written; and the reader will meet with some "word-painting" of a high character, we are inclined to think: the description of Athens by moonlight (pp. 66, 67) we would cite as an example. Its writer, too, has evidently had the requisite scriptural reading at his finger-ends; and, from the beginning to the end of the volume, we have abundant evidence that he is imbued with a refined and classical taste, and a powerful perception of the beautiful.

The Young Curate; or, the Quicksands of Life. Routledge, Warne, & Routledge. 12mo. 5s.

THIS new volume of Routledge's Original Novels details the troubles of an excellent young curate, who, in consequence of his guileless and unsuspecting disposition, and his great want of forethought and prudence, involves himself and some other individuals, in circumstances of particular perplexity and annoyance. He begins his career of vexation by getting himself entangled in a most uncongenial matrimonial engagement; and only becomes released from this connection, to plunge himself, by his inconsiderate conduct, into fresh difficulties of a similar kind. After a great deal of very severe trial, however, he is at length delivered from all his woes, has a handsome property bequeathed to him, and marries the lady to whom he is really attached.

The Book of Ecclesiastes: its Meaning and its Lessons. By the Rev. Robert Buchanan, D.D. Blackie & Son. Post 8vo.

It is a very remarkable fact that while persons at all conversant with the language of Scripture are exceedingly well acquainted with the wise sayings of the Royal Preacher, they seldom hear a sermon from a text found in the book of Ecclesiastes. Nor have writers been more numerous than preachers; Dr. Wardlaw's lectures published in 1821, and those of Dr. James Hamilton in 1851, are all that we can call to mind as having been published in England during the present generation. Dr. Buchanan's work will therefore be considered as a great boon to biblical students, filling as it does so large a gap in our library of expository theology.

This work, the author tells us, is based upon a series of discourses delivered by him, but thrown into the more elastic form of chapters, and altered from the pulpit form for the purpose of publication. As it is, the work contains nineteen chapters, every one preceded by several verses, these are paraphrased, the sense of the words being given, and the lessons they convey, pointed out. As an eloquent expositor, Dr. Buchanan takes a very high position, for even the non-religious reader will be as much charmed with this volume as with any other poetical disquisition by one who is master of his subject.

In the last chapter we have a remarkable instance of the influence of books upon national mind; if an Englishman had written it he would have told us that to fear God was "The Whole Duty of Man." Dr. Buchanan goes to the Assembly's Shorter Catechism and tells us that it is "The Chief End of Man."

The Life of the Rev. Richard Knill, of St. Petersburg: being selections from his Reminiscences, Journals, and Correspondence; with a Review of his character by the late Rev. John Angell James. By Charles M. Birrell. Nisbet & Co. Fcap. 4s. 6d.

THERE was no particular learning or ability to distinguish the subject of this memoir; and yet he is one of the individuals who have left "foot-prints on the sands of time." Few men have laboured with more diligence and single-hearted earnestness in the service of God and their fellow men, and the labours of few men, in recent times, have been more abundantly blessed with useful fruit. To those young men who are contemplating the consecration of their lives to the work of the gospel, the narrative of Knill's trials and triumphs will be especially valuable and especially encouraging, proving to them as it will, that no grand intellectual gifts are necessary to make them profitable servants, and therefore that weakness need not cause despair. The book may teach the general lesson, that all who have the will, may, whatever be their circumstances, find some way to do good.

Richard Knill was born at Braunton, in Devonshire, on the 14th of April, 1787. His mother was a devout woman, and endeavoured to impress her son with her own convictions; but it was not until he reached manhood that his feelings upon the subject of religion became really deep and decided. With his new views, came the desire and the determination to devote himself to the ministry. After a season of preparation, he was ordained at Leeds; and, almost immediately afterwards, embarked as a missionary to India.

His career of usefulness in the East was cut short by ill-health, and he returned to England

in 1820; only, however, to gain strength before commencing his labours in a fresh field. His next and last missionary station abroad was at St. Petersburg, where twelve busy years of his busy life were spent to signal advantage; and where he learned, to use his words, "how to suffer as well as do the will of God,"—to suffer it, in the most trying of all dispensations, patiently and with full faith.

We cannot enter into the details of Mr. Knill's history: it must suffice to say that in every place and position he was found the same active labourer. He died in England, in 1857, a few months before the completion of his seventieth year.

The little work is not without literary merit. The review of Mr. Knill's life and character, by the late John Angell James, which forms the concluding chapter of the book, is particularly excellent, and derives additional interest from the reverend writer's character, and from the circumstance that he too has now gone to receive the reward of a life spent in his Master's work.

Foxe's Book of Martyrs. Knight & Son. 8vo. 10s. 6d.

FOX'S "BOOK OF MARTYRS" always calls up recollections of childhood, and the Sunday evenings spent over it. Time was when no home was without a copy of that, the Family Bible, a Pilgrim's Progress, and a Whole Duty of Man, and, perhaps, no book ever written has tended more to foster the strongly Protestant character of the people of this country. The work has run through an endless number of editions, but the cheapest of all is that just published by Messrs. Knight in a compact octavo of about eleven hundred pages. Prefixed is an essay on popery, and numerous illustrations are given throughout the work.

The Governing Classes of Great Britain: Political Portraits. By Edward M. Whitty. Lea.

THIS new edition of the "Political Portraits" contains nine additional sketches, and some of these of persons not legitimately belonging to the "Governing Classes." For this seeming irregularity the author excuses himself by explaining, that the "sacred caste" in England, when it adopts a child, expects, like Indian potentates in the same circumstances, that the spurious heir shall receive all the attention of a real one. The object of these sketches is to expose the "vices, dangers, and crimes of the oligarchical system." The attractions of Mr. Whitty's sarcastic and epigrammatic style of writing are, probably, well known. Readers who care little for politics, in general, cannot fail to be interested in his clever pages; and those who dissent from his opinions must yet acknowledge his ability and brightness. Like most writers of his class, he gives us rather too much of his *forte*—is too uniformly pointed and sparkling. A few paragraphs, now and then, of ordinary sober sense, conveyed in plain words, would be an agreeable change from his sharp short sentences; and if his irony were more rarely indulged in, it would probably be more effective. As it is, we are sometimes puzzled to decide between real and mock admiration, and to discover what his judgment actually is.

Of the new portraits, the most interesting are those of Mr. Gladstone, Benjamin Disraeli, and Sir Edward Bulwer Lytton. Mr. Whitty respects Mr. Gladstone, admires Mr. Disraeli, and neither admires nor respects Sir Edward, for whom he says "industry has done what it does for grocers and brokers."

Leaves from an Actor's Note Book; with Reminiscences and Chit-chat of the Green-Room and the Stage in England and America. By George Vandenhoff. New York: Appleton & Co. London: Trübner & Co.

THE author appears to be too grave and sententious for his subject. The stage, the green-room, the couleuses, *et cetera*, are allied to the light and the unreal, anything heavy approaching them seems out of place—like *Osric* delivering his message in jack boots; or *Charles Surface* meeting *Lady Teazle* in chain armour. Looking for more amusement, we are consequently rather disappointed in these leaves, and thus hardly relish, as we might otherwise do, the sensible remarks and criticisms commingled with the more gossiping affairs by Mr. Vandenhoff. He is in short more of the lecturer than the player, and far more reliable in the one character than in the other. For there is a prevalent vein of error running through his chit-chat and anecdotic matters, which throws a suspicion upon the accuracy of all the rest. *Ex.gr.*, Sir James Moon invites him to the Mansion House, and there is a dais in the Egyptian hall. Miss Foote is taken to supper at Lord Harrington's by Madame Vestris, another lady having declined the honour, and so lost the chance of becoming a countess! There is a great dramatist of the name of Sothren! Mrs. Jordan has two sons created peers and one daughter a peeress! And many other loose mistakes and mis-statements too tedious to mention. There is also a tale of one Coralie Walton, a visit to whose disreputable mother introduces the modest reader to strangely immodest company; and in one or two other places, persons and circumstances, which if noticed at all should rather be intimated than described, form scenes in it of disagreeable piquancy. What could be expected? The writer made his *début* under the management of Vestris, and we hear a great deal about her, and also of other ladies who are not so fully shown up, but still sufficiently so for a Mrs. (or Mr.) Candour. Among performers Macready fares the worst, as a most consummate egoist and theatrical tyrant. *The Kean* is not so much disparaged, and his son and successor, Mr. Charles, escapes with little more than a sound rebuke for his upholstering instead of acting Shakspeare.

Mr. Vandenhoff paints the profession of an actor to be absolutely deplorable. His father, whose attainments raised him to a position of high rank on the stage, seems to have entertained similar opinions; for he brought up his son in a Liverpool attorney's office, and deeply disapproved of his forsaking it for the less prosperous calling. But impulse is too strong for advice, and George, throwing the solicitorship of the Liverpool Docks, and the secretaryship of the Reform Association to the dogs, made his bow as *Leon* in "Rule a Wife and Have a Wife," to a London audience at Covent Garden, in October, 1839. Then, and for three seasons afterwards, his success in the metropolis and provinces was respectable, not first-rate, and he transferred his talents to America in 1842, where he met a like degree of public approbation. His notices of the American stage are also of about the same calibre as those upon English dramas, actors, and acting,—not very interesting, and now and then a little dogmatical. Miss Cushman and her sister are somewhat coarsely exhibited; but we are more dissatisfied with an account of a Quadroon ball-room "re-union" at New Orleans, which is not of the decentest order. Yet these frail creatures and their odious mothers, watching impure advances, are scandalously com-

pared to London assemblages of which the author never could form any idea. "After all (he says) they were only a burlesque on the dowagers and *chaperons* at Almack's and other high-life subscription balls; where the same watchfulness, and the same wrinkles (both more artfully veiled and concealed—the one by smiles and affability, the other by *blanc* and *rouge*!) may be observed, directed to the same game, with this *nuance* of difference: that in one case the marriage of her daughter to a desirable *parti* is the dowager countess's end and aim; while, in the other, the *bien-place-ing* of her girl in love's soft bondage with a rich protector—the graver bonds of matrimony not being in force in this case—is the mark of the dowager Quadroon."

After eleven years our author re-appeared at the Haymarket, and starred in the country awhile, but finally resolved to bid the stage adieu and confine himself to giving lectures and dramatic readings of Shakspeare; in which, we believe, he displays much judgment, and produces considerable effect.

Curiosities of War and Military Studies: Anecdotal, Descriptive, and Statistical. By Thomas Carter, Adjutant-General's Office. Groombridge & Sons.

IN this volume we have a variety of interesting facts, relative to soldiers and military service, presented in a very readable form. To the worshipper of Mars, the collection will be highly attractive; and the most unwarlike readers may find something in it to amuse an unoccupied ten minutes. Amongst the "Soldiers' Letters," there are some specimens which will edify those who delight in literary curiosities; and the miscellaneous anecdotes will, most of them, be new to the general public. Not the least interesting part of the book is the long list of the names and gallant deeds of the brave fellows who won honours for their exploits in the Crimean war. The work is one that we shall hope to see in the hands of every soldier and of every recruit, so satisfied are we that its tendency will be to provoke others to emulate the noble deeds herein recorded.

My First Travels: including iils in the Pyrenees, Scenes during an Inundation at Avignon, Sketches in France and Savoy, Visits to Convents and Houses of Charity, &c. &c. By Selina Bunbury. T. C. Newby. 2 vols. 21s.

THE copious title of this book sufficiently indicates the regions through which the author made her "first travels." These travels were undertaken in search of friends whom she never found, and the circumstances attending them were frequently the reverse of agreeable. But the traveller was young, and, consequently, enjoyed her journey, in spite of all the multiform inconveniences and disappointments she had to encounter during its course. The reader is bound to admire her talent for "being jolly" under difficulties, and she relates her adventures in a lively, gossiping way, which disposes him to look leniently on any faults or short-comings he may find in her narration.

Stanford's Friendship with God. Jackson & Walford.

MR. STANFORD is one of the new generation of dissenting divines, who to the earnestness of the last century, add the cultivation of this. This neatly got up little *brochure* is an affectionate exhortation based upon the text "Abraham, my friend."

TENNYSON'S "PRINCESS."*

IN the instance of this volume the Poet and the Artist are distinguished living men, to whom the English public look with grateful pride as two amongst the mightiest in their different callings. The one is Poet Laureate of England and the author of the "Idylls of the King;" the other is the finest draughtsman of the English school and the designer of the series of drawings in which the history of the Norman Conquest is so grandly traced. From the co-operation of the genius of two such men a great result was unavoidable.

Mr. Tennyson's portion of their joint achievement has been many years a favourite with the reading world. Everybody has smiled and sighed and wept over the humorous and pathetic scenes his Medley sets before us. It is so finely and richly imaginative, so full of curious knowledge, and so feelingly and philosophically true to the inborn impulses and passions of our human nature, that every reader, no matter what his individual bent may be, finds something in it to inform and charm him. It is the poetry of a largely cultivated mind, and even its simplicity and grace are the results of exquisite art. It inculcates too, in all its beautiful meanderings, the moral, so important in these days of noble yet unwise endeavour, that

" . . . Woman is not undeveloped man,
But diverse;"

and, furthermore, that

"In the long years liker must they grow;
The man be more of woman, she of man;
He gain in sweetness and in moral height,
Nor love the wrestling thews that throw the world;
The mental breadth, nor fail in childward care,
Nor lose the childlike in the larger mind;
Till at the last she set herself to man
Like perfect music unto noble words."

But the great novelty of the volume must be sought in the designs by Mr. Maclise. From the time when Mr. Etty whispered to the distinguished student that the gold medal was adjudged to him, onwards to the very year in which we write, scarcely has there been an exhibition of the Royal Academy without some noble work of his upon the walls. Many of our readers will remember, some two or three years ago, that wonderful series of drawings in which the events of the Norman Conquest were evolved in orderly succession, scene by scene, like the incidents of some grand tragic drama with its interest growing to the end; very like those drawings in conception and in style are these illustrations of the Laureate's Medley. The same powerful execution as a draughtsman, the same clear conception of the story to be told, and the same simple picturesqueness in the grouping, characterize the two works. The scene in the presence room, where the young Prince saw his father's face

"Grow long and troubled like a rising moon,
Inflamed with wrath,"

* "The Princess;" a Medley. By Alfred Tennyson, Poet Laureate. With Illustrations, &c. 4to, 16s.

strikes us, from its noble varied composition, the fine line which the figures form around the throne, and the solemn and subdued effect produced by the dark group relieved against the bright sky, as it is seen through the arched openings of the architecture, as producing an effect but rarely met with in a wood-engraving, even when it bears the name of a Millais, a Cope, or a Maclise. But, in all the illustrations, it is evident that the genius of the artist has been warmed and animated by the genius of the poet.

The getting-up of the volume is appropriate to its contents. The citizen of Geneva wrote the manuscript of one of his favourite works on tinted paper and fastened it with delicate ribbon, and we understand the enthusiast's weakness as we feel the delight of looking upon illustrations, and reading poetry, like those before us, in the elegant and chastely-ornamented form in which the publishers have clothed them.

Poets and Statesmen, their Haunts and Homes.

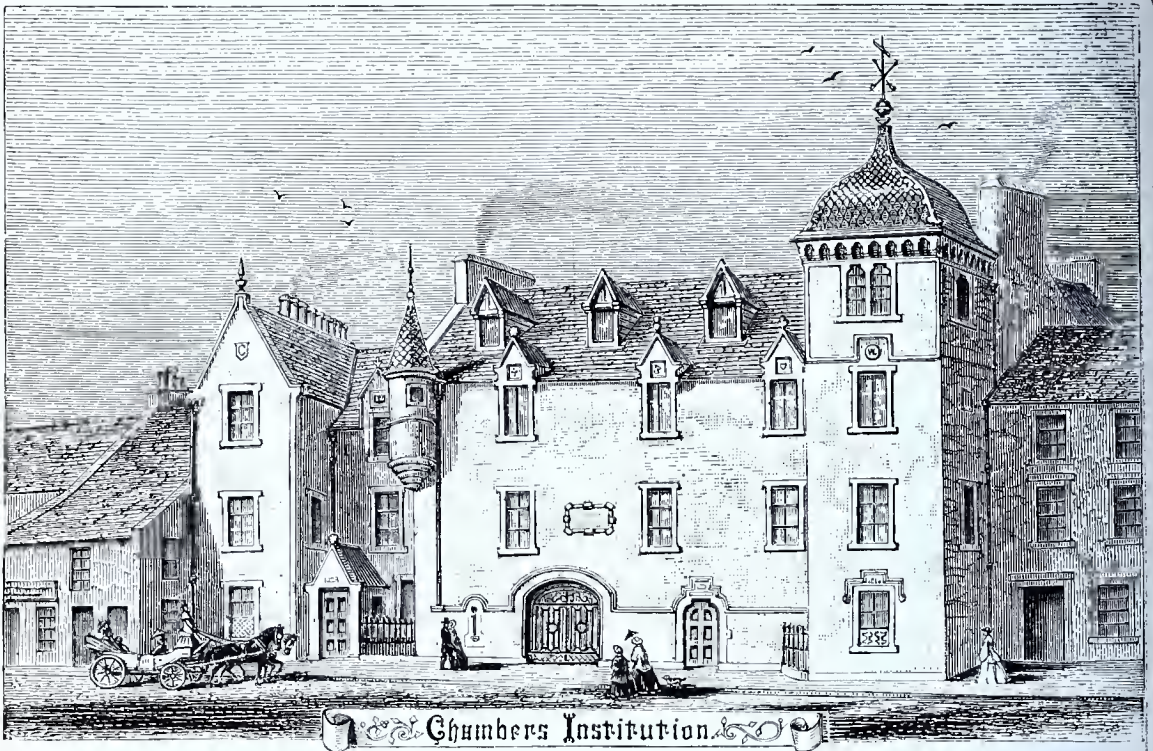
Eton: E. P. Williams. Second Edition. 8vo., 14s.

WE are glad to receive the second edition of this charming book, in which so many of our poets and statesmen are pictured. When the first edition came out in 1857, we made it our companion in a visit we paid to the resting place of Waller and Burke, at Beaconsfield, and the sometime home of John Milton, at Chalfont. A very pleasant companion too, we found it. In the first part we have an engraving of Chalfont St. Giles, a village which still contains the house in which the immortal "Paradise Lost" was first conceived; and, moreover, being far removed from all the busy scenes of life, yet retains its ancient rustic character, almost as in Milton's days. Cowley's house at Chertsey; the Cooper's Hill of Denham; Pope's Wood, at Binfield, Binfield Church, and Windsor Great Park, illustrate the portion of the volume devoted to the haunts and homes of authors. To illustrate the portion devoted to statesmen, we have portraits of Fox, Burke, Canning, Grenville, and Wellesley, together with two or three exquisitely engraved landscapes. Containing, as this volume does, well-written memoirs of so many great men, with specimens of their works, and so many well-executed steel-plates, it is hard to conceive a more elegant or appropriate present or school-prize.

Gil Blas. Bohn's Illustrated Library. 6s.

OF the work itself nothing can be said that has not been repeated scores of times. It is one of the few books which everyone feels that he must possess, and which he would be ashamed to say that he had not read. This edition possesses the advantage of two sets of illustrations, one by Smirke, the other by Cruikshank. Here and there both artists have represented the same subject, and it is amusing to compare their different ideas of the same thing.

THE CHAMBERS INSTITUTION, PEEBLES.*



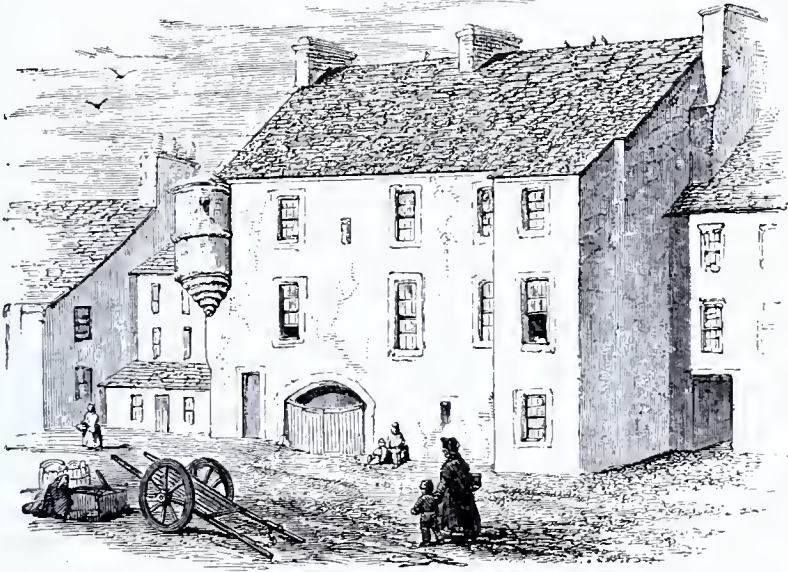
THIS noble institution owes its origin entirely to the munificence of Mr. William Chambers, the eminent publisher of Edinburgh, a native of the burgh, who has always taken great interest in the welfare of the place, and who had long meditated such a foundation. An opportunity of acquiring a property, situate in a central part of the town, at length presented itself in Queensberry Lodging, an interesting old tenement belonging to the Tweeddale family, which was offered for sale, and purchased by Mr. Chambers. It was a massive, substantial building, apparently the work of the early part of the fifteenth century, and consisted of the house facing the street, of which an engraving is given below, some offices around a spacious court-yard in the rear, and a garden behind that. This, at considerable expense, has been transformed into the handsome building which figures at the top of this page; the reader, on comparing the two, will readily perceive how cleverly this has been managed, so well that "old Q.," if he were to come to life again, would not be able to recognise his old lodging. But the transformation is not on the exterior alone—the interior has, in a like manner, been remodelled; and, following our guide, we first find ourselves in the quadrangle, which at once impresses the visitor with a feeling that the edifice should be devoted to quiet study, and at the same time he will see therein some resemblance to the arrangements of the colleges of Oxford and Cambridge. The old cross, so long banished from the town, has been restored in good taste, and placed in the centre. From the "quad," we pass into the hall, a parallelogram of 74 by 34, having a handsome open roof, but disfigured by an ugly semicircular window at the east end. This hall is used for concerts, meetings, or other purposes, when the good people of Peebles are likely to meet. Ascending the stairs, we come to the reading-room, which is 45 feet long by 19 broad, and comprises

the entire first-floor of the ancient building; it is furnished with every convenience for readers—chairs, tables, newspaper stands, wall maps, &c., and at the height of eleven feet is a gallery along the shelves of which is the library. The collection of books already amounts to 13,000, but the mode of their collection reminds us somewhat of the unfinished window of Aladdin's palace. Mr. Chambers has furnished no fewer than 10,500 volumes; the united contributions of the townsmen and neighbouring gentry produced but 2,500!—fie upon you, men of Peebles! The books presented by Mr. Chambers appear to have been remarkably well selected—sets of all the leading Periodicals, Cyclopædias, Dictionaries, &c., &c.—an especial feature being that every book required by a young man entering the ministry, or for the use of aspiring students, is to be found on the shelves, and additional apartments are placed at the disposal of such as are desirous of quiet study. In addition to the library there is a Gallery of Art seventy-six feet long, furnished with casts from the antique, displaying the rise and progress of art among the Greeks and Romans, the Egyptians and Assyrians, together with some of a later date. There is also a selection of geological specimens. One very pleasing department is deserving of imitation in all similar institutions, and that is the formation of a county museum of antiquities, geological specimens, and natural history. Nothing tends more to foster such tastes than the study of such objects as are familiar to us in our everyday walks. Such, in brief, is the Chambers Institution, which was opened in August last. To a town situated as Peebles is the value of such an institution cannot be over-estimated, nor can we who are surrounded by libraries, museums, and galleries, rightly judge of its usefulness. To do so, we must place ourselves in the position of the inhabitants of London in the time of George II.,

* A Handbook to the Chambers Institute, Peebles. Edinburgh: W. & R. Chambers.

before those appliances existed. The institution is now in full operation, and it remains to be seen whether the inhabitants of the ancient burgh of

Peebles rightly avail themselves of the advantages thus liberally offered. It has been transferred by its founder to trustees for the use of the people.



Le Roman d'un jeune Homme pauvre. Treizième Edition. Paris: Levy Frères. London: W. Jeffs.

Maxime Odiot is the son and heir of the Marquis de Champcey d'Hauterive. After having ruined himself by his extravagance and his passion for the turf, the father suddenly dies, and the son discovers that he and his infant sister are left almost wholly destitute. Sacrificing every claim to his father's creditors, and abandoning his title, Maxime casts about to find some way of earning a livelihood; and a kind friend obtains for him the post of land steward to a wealthy plebeian family of Brittany. Here begins the romance of his history. As in duty bound he falls in love with the haughty young daughter of the house, who is destined for somebody else. Then he finds out a very ancient, high-born

cousin of his own, who is living in expectation of mighty Spanish possessions, and who is on intimate terms with his employers. Then he lights upon certain papers by which he learns that the old man, in whose service he is engaged, had been in early life servant to a former Champcey d'Hauterive, and that the perfidious treachery of which he had been guilty in that capacity was the source of his present wealth. The young hero magnanimously destroys this document.

Finally, his ancient high-born cousin actually comes into her mighty fortune, and dies immediately, leaving everything to him; whereupon, other difficulties having been cleared away, he marries the haughty young beauty, who is nothing unwilling; and the history closes amidst general satisfaction.

Pearls from Shakespeare; a collection of the most brilliant passages found in his Plays. Illustrated by Kenny Meadows. Cassell, Petter, & Galpin. Fcap. 8vo

THERE is so much in Shakspeare that, with all our love for him, we cannot make his writings a book for family reading, unless we use some such volume as this. Dodd's "Beauties" was long a favourite on this account, but we believe that this will be found an improvement upon Dodd. It consists of those passages which are unquestionably the best, and is illustrated by Kenny Meadows in his well-known style.

The volume is very handsomely got up, and is one of the best specimens we have seen from the "Belle Sauvage" press. We subjoin an engraving of the gravedigger with Yorick's skull.



Grave Digger.—"A pestilence on him for a mad rogue! he poured a flagon of Rhenish on my head once The same skull, sir, was Yorick's skull, the king's jester."

Common Wayside Flowers. By Thomas Miller. Illustrated by Birket Foster. Routledge, Warne, and Routledge. 4to. 21s.

"COMMON Wayside Flowers!" The title is infinitely suggestive of sweet things—of sunshine and blue skies, of leafy pleasant places, of happy childhood, of delicious dreams of youth. This charming book not only enables us to enjoy over again the delights of our last spring holiday, but carries us back into that more distant spring of our existence, of which the most prosaic amongst us can scarcely fail to cherish some tender memories. Somebody has said with more emphasis than grace, that the man who does not love music is a beast. The opprobrium might be more justly cast upon the man who does not love flowers, because such an absence of feeling supposes an individual lost to the appreciation of all the good gifts of mind and matter which are sent to lighten and brighten "the load of daily life." But we will hope, for the credit of human nature, that there is no such soulless being; or, at any rate, that there is not that miserable mortal living who has not, at some time or other, loved wild-flowers, and who will not have some kind of pleasurable remembrances awakened by looking through the brilliant volume we have now before us. With a few of these pictured "stars of earth," surely every one must have associations. There are the buttercups and daisies we used to think so wondrously fair in the few-and-far-between country jaunts of childish days, and which we were afraid to admire openly because of the scorn of country-bred cousins; here is the scarlet-poppay which it is so vulgar to think lovely, and which we took such particular satisfaction, in those same remote days, in holding to our eyes, because the application was so strictly forbidden; here is the bramble-blossom, whose promise we were wont to regard with such lively interest, and which inspired us with such delectable visions of "blackberrying" reflections, and their attendant joys, and tumblers, and scratches; here is the sweet-scented woodbine, whose garlands some dear "vanish'd hand" once, long ago, crowned us with in loving sport; here are the water-lilies, which we have often made prize of at such imminent risk of finding a watery grave, or, at least, getting a ducking; here are the forget-me-nots, presented with such hot cheeks and throbbing pulses to—never mind who, in the absurd, beautiful season of first love; and here—but we might extend our list indefinitely, and it would still be wanting. To almost every heart each flower has a different tale to tell. Yet all speak some common truths. All, in the unfolding and perfection of their beauty, may be, if we will so see them,

"Emblems of our own great resurrection,
Emblems of the bright and better land."

The copious illustrations in this elegant book are coloured to imitate nature. The "Woodbine," "Poppies," "Harebells," and "Nuts," strike us as the best amongst the plates. Each plate is accompanied by some stanzas of appropriate verse, and a descriptive

prose essay, which is lightly and agreeably written, and not at all scientific. The outside of the volume has been as well attended to as the inside. The binding is, indeed, quite a prodigy of ornamental art, even as that art is exhibited in the covers of Christmas books.

MESSRS. WARD & LOCK'S PUBLICATIONS.

To describe the various publications of this house would require a whole BOOKSELLER, so we shall confine ourselves on this occasion to the notice of a few of the "Juveniles." First then for the *useful*, and although our young readers will think the end of January soon enough, there may be others who may like to know that the series of atlases known as "Dower's," have become the property of this firm, and that they are undergoing much improvement, by the introduction of new maps which will contain all recent discoveries. Now to the more seasonable works. Our very little friends, those who can only understand our pictures, and pick out the big A's, or are just spelling top-top, will like to see the pretty little series known as "Aunt Affable's," which will afford them no end of amusement. They are both in printing and colouring superior to most of the class, and if mamma will allow them to begin the formation of a library on our recommendation, let them at once order "Robinson Crusoe," as a beginning. If they take particular pleasure in trying whether the paper will tear or no, they can have an indestructible series. Then there is the "Gift Book" for good little children, and the "Picture Treasury," for boys and girls—both neatly bound, with bright gilt edges, and full of coloured pictures. For children of larger growth provision has also been made; there is the volume of "Famous Fairy Tales" (5s.), by Alfred Crowquill, with numerous coloured illustrations; a very appropriate present for a child of eight or nine years of age. Then there is the "Picture Present Book" (3s. 6d.), in which Aunt Edith has provided a never-ending store of amusement for good little boys and girls of six or seven. We are also glad to see by a specimen enclosed, that Messrs. Ward & Lock are providing very superior editions of our old favourites, "Sandford and Merton" and the "Evenings at Home," on toned paper, with capital woodcuts engraved by the Dalziels, from original designs. They will be most decidedly the best editions in the field.

Field's Illuminated Prayer Book. Field, Regent Street. 10s. 6d.

FROM the specimens we had previously seen of "Prayer-book illuminations," we confess that we had no very great hope of this work exceeding those that had preceded it. But we have been agreeably mistaken. The illuminations are amongst the most chaste and elegant specimens of the art which this country has produced, and may even compare with many of those in M. Curmer's "Thomas à Kempis," the most magnificent volume ever published in any part of the world. The Prayer-book itself is the authorised Oxford

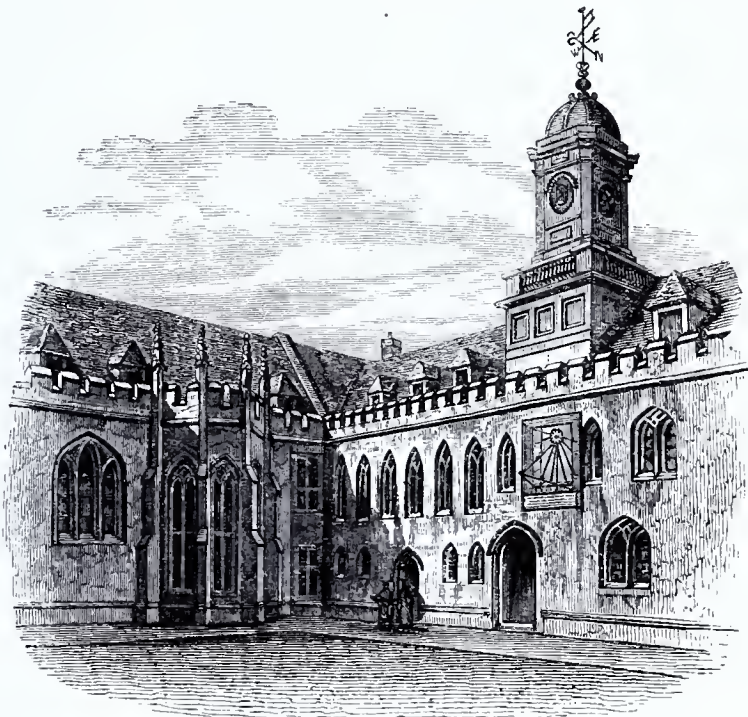
rubricated edition. The illuminated illustrations consist of sixteen full-page lithographs in gold and numerous colours, designed by Mr. Stanesby, a rising artist of great promise. We would specially draw attention to the illumination preceding the Order for evening prayer, and to that in the matrimonial service.

In these there is a remarkable combination of colours, contrasting most harmoniously with each other. Cheapness too has not been overlooked; as the volume is well bound in real morocco, it forms both an economical and at the same time a very elegant presentation volume.

MEMORIALS OF CAMBRIDGE.*

In introducing this work to our readers' notice last year we could only mention its commencement, but it has now reached the eleventh part, and wants but two more to complete the handsomest illustrated volume yet published connected with the ancient university of Cambridge: and here it is only fair to the publisher to say that he has more than kept faith with his subscribers, for while he promised to give one photograph to every three or four numbers, the thirteen composing this volume will contain eleven. The steel plates and woodcuts are the same as those made use of in the engraver Le Keux's Memorials, and are almost as good now as when first issued.

The letter-press, however, has been carefully revised by Mr. Charles Henry Cooper, F.S.A., the learned and industrious town-clerk, assisted by the Heads of Houses, every one of whom has revised the part belonging to his own college; the work may, therefore, be considered the official history of the place. In order to bring the work quite up to the requirements of the present day, the publisher has employed Mr. Frith to take photographs of the principal points of interest, and these have been printed in a very superior manner. Of the woodcut illustrations we are, by the publisher's kindness, enabled to give that of



QUEEN'S COLLEGE, PART OF HALL AND CHAPEL.

The Most Excellent Historie of the Merchant of Venice. Written by William Shakspeare. Sampson Low, Son, & Co. 10s. 6d.

In the celebrated Chaldee MS. of *Blackwood's Magazine* a distinguished Scottish publisher of that date was described as "the crafty," and the designation might, we conceive, in one sense be extended to the fraternity, to commemorate their ingenuity in devising books of irresistible attraction. Here, for instance, is a play of Shakspeare's that everybody knows almost by heart, put forth in a form so beautiful that everybody who can afford the cost will most assuredly buy it. It is curious to speculate on the small expectation the great drama-

tist, with all his imagination, could have entertained of one of his rudely printed plays appearing in this richly decorated form.

The binding and the printing of the volume are in elegant and excellent taste; but the numerous designs are singularly beautiful and appropriate, as well as well engraved. The artists have caught an inspiration from the poet, and have put his scenes and characters upon the stage in marvellous lifelike truth to his conception. We could wish that Mr. Thomas had, in compliment to an enlightened age, made his Jews look a little more like Christians; but we believe that he is right in principle, and has truly given us

* "Memorials of Cambridge, a Series of Views," &c., publishing in monthly parts, 8vo. 2s. 6d., 4to. 5s. Cambridge: William Metcalfe.

MESSRS. JAMES HOGG & SONS' THREE-AND-SIXPENNY SERIES.

THESE gentlemen, who are amongst the latest accessions to the company of London publishers, have recently issued an illustrated catalogue of their publications. Of these, the chief are the series of volumes issued at the uniform price of three shillings and sixpence. The most recent addition to this series is "*The Sea and Her Famous Sailors.*" In this we have an account of all who have been remarkable for their explorations since the commencement of the Christian era. It gives a succinct history of maritime adventure and exploration, and of the progress of maritime science from that time until the present;

and the sketch has a precision and graphic force which cannot fail to fix its details in the memory. The literary quality of the narrative, as of all the latest issues of this series, bears evidence that Messrs. Hogg are becoming more and more sensible of the advantage of disseminating correct tastes, as well as useful knowledge, amongst the rising generation. This edition is abridged from the original American work by Frank F. Goodrich. In recommending the volume to our young friends we must not forget to mention its copious illustrations. The other volumes are "*Pictures of Heroes*" (from which we



THE SOLEMN FAREWELL.

PETER PARLEY'S ANNUAL.

No one can look at the title-page of this volume without acknowledging that it is unusually pretty, and a very few years ago would have cost more than the sum charged for the whole volume. The book is full of pictures; and these, in conjunction with the letterpress,

show that the compiler understands for whom he is providing entertainment. Nevertheless it is a book that is difficult of description; it contains tales of adventure, sketches of our old town, anecdotes of all kinds, some tales of home life, and "something for the girls."

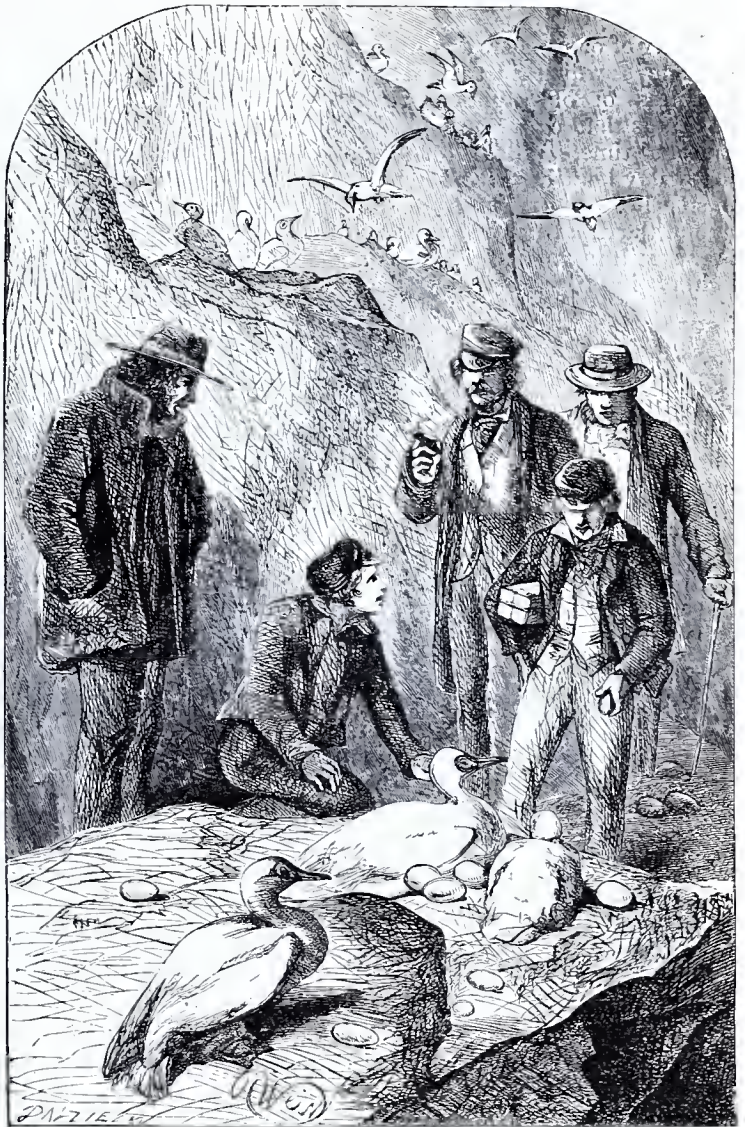
have selected the annexed cut, representing a scene in the history of Gustavus Adolphus)—"*The Habits of Good Society*," a book of etiquette for ladies and gentlemen — "*Men who have Risen*," a book for boys — "*Women of Worth*," a book for girls — "*The Popular Preachers of the Ancient Church*," giving an account of their lives, their manners, and their work — The "*Book of Children's Hymns and Rhymes*," a present book suitable for all seasons — "*Roses and Thorns*," five tales of the start in life — "*Small Beginnings*; or, the Way to Get On"—One of the best volumes of the series. And we observe that they announce an edition of the "*Pilgrim's Progress*" — "*Todd's Lectures to Children*" — Favorite passages in "*Modern Christian Biography*," and an account of Palestine by the Rev. Hugh Osborn, entitled "*The Pilgrim in the Holy Land*." Here, therefore, is a plentiful library to select from. With scarcely an exception the volumes are well written; there is little that any one could object to, the illustrations are good, and the "getting-up" such as to render them very covetable books either for presents or prizes.

SCHOOLBOY LIFE. *

THIS work, Mr. Atkinson tells us, originated in the request of two of his eldest children to tell them a story. Accordingly he has strung together some of his own bird-nesting and other schoolday experiences, creating, alike for the sake of interest and convenience, the characters of two boys, Bob and Jack, a school-master of the Arnold species, a gamekeeper who is a good naturalist, and some others. The book opens with a visit paid to the school where Bob relates some of his adventures to the visitor. In these relations he tells some very interesting anecdotes of animal life, together with much that every school-boy will thoroughly appreciate. At length the holidays came, and Master Bob, amongst other treats, gets to Scotland, and visits the Bass Rock, where they had the pleasure of witnessing the novel spectacle of countless wild birds sitting still while human intruders were walking amid their nests. The lads were even allowed to stroke some of the matrons on whom they were calling, who responded to the civility with the somewhat thirsty cry of "grog, grog." One of these bibulous ladies was pointed out as having been in the habit of visiting the rock for thirty years. Having obtained eggs of the various kinds of birds found there the visitors departed, and shortly afterwards returned southwards, preparing for that inevitable event in a boy's life, Black Monday.

Tom Brown's School-days. Macmillans, 5s.

TOM BROWN has arrived at that fortunate period in the history of a book that it matters not whether we praise or blame it; if we praise it, we do but what every one else has done; if we censure it, no one will pay the slightest heed to what we say; but the public will go on buying it and giving it away until every schoolboy has received a copy and until some other book is likely to supersede it in interest, which we suspect will be some time first. Of course the trade call it a "good book," i.e. it sells, and we saw an instance of the extraordinary demand for the book, a few days ago, when the cheap edition was shown round to the London booksellers. Although the ordinary half-guinea edition was still in the market, yet, we find Simpkin's name down for 1,000 copies of this, Hamilton's name down for the same number, and altogether



VISIT TO THE LASS ROCK.

more than five thousand ordered at the time of publication. The continuation of the story in *Macmillan's Magazine* has no doubt caused a fresh demand for the first part.

A Book of Favourite Modern Ballads, Illustrated with fifty Engravings, from drawings by first-rate artists. Kent & Co. 21s.

EAGER to sustain the reputation of the house he has succeeded to, Mr. Kent sends forth a contribution to the splendid books of the season. The ballads have been chosen with taste and judgment, and the designs which illustrate them are fine and picturesque. Mr. Birket Foster's illustration of "Within a mile of Edinburgh town," Mr. G. H. Thomas's of "Black-eyed Susan," Mr. Horsley's of "Edwin and Angelina," and Mr. Cope's delightful "May Queen," are instances we may refer to as among the best designs in the volume—but not to the disparagement of many others—by artists of less note. With its multitude of illustrations of this high merit, the volume is a very attractive work.

* "Walks, Talks, Travels, and Exploits of two Schoolboys." A book for boys. By the Rev. J. C. Atkinson, Rector of Danby. Routledge, 5s.

STORIES OF INVENTORS AND DISCOVERERS.*

MANY of our readers doubtless remember the oil lamps which just served to make the darkness of old London visible. A state of things that can scarcely be realized in the present time, unless on some unusually foggy day he will go to Longman's, in Paternoster Row, and then try to find his way to one of the departments by means of the greasy lamps, still in vogue there; gas and other new lights being interdicted. But what Longman's

is now, such was every establishment fifty years ago; there was no gas or camphine, nothing but flickering dips that required snuffing every ten minutes, or flaring lamps burning oil that was innocent of a roseate perfume. To trace the history of gas lighting, point out its inventors and its gradual introduction, is one of the sixty things of which this interesting volume gives an account. The subjects are of every possible kind. Babbage's calcula-

ting machine, photography, the steam-engine, railways, and all those other appliances which we consider indispensable to our daily existence, and wonder how our grandfathers could have lived without them. One of the most interesting narratives is abridged from Mr. French's admirable life of Crompton, the inventor of the spinning mule, whose factory at Hall-i-th'-Woods is here represented; it forms half of one of the engravings of which so many are given in this volume, a volume which serves as a complement to its predecessors, supplying many additions to "things not generally known." Mr. Timbs has laid the public under no slight obligation by this new volume of his interesting series.



CROMPTON'S HOUSE, HALL-IN-THE-WOODS.

Guesses at Truth. By Two Brothers. 5th Edition. Walton & Maberly. Post 8vo.

DAZZLED by the splendour of the Illustrated Books which crowd around us at this season, it is with a feeling of relief that we look upon the aristocratic grace and neatness of this elegant volume. There is no obtrusive ornament about it, nothing in the least garish, nothing that could be objectionable to the most fastidious taste, and yet it cannot fail to strike every one as a book of extraordinary beauty. Everything about it is in such admirable keeping that its mere appearance creates an irresistible prepossession in its favour, and we expect what falls from it to be, like its outward features, full of grace and worth.

And in this expectation the reader will most assuredly not be disappointed. In the modern prose literature of England we know of nothing but some of the table-talk and literary remains of Coleridge worthy to be compared for degree and kind of merit with these extraordinary *Guesses*. In every aphorism, essay, dissertation, there is invariably some new truth which seems to have been freshly drawn from the bottom of the well in which we are taught to think that so much of the invaluable treasure still lies hidden. Clear and deep thought, a charming ever-ready fancy, and a ceaseless flow of high and

pure feeling, proclaim on every page that the authors of the book were poets and philosophers and pious men, pouring forth, for the delight and benefit of others, the riches of their own minds, not literary handicraftsmen dexterously working at their trade.

The subjects of the "*Guesses*" comprise, we believe, almost every conceivable theme in which Truth can be at all concerned. From Lot's wife to love, or from a star shining through a hedge to the grandest doctrines and designs of Christianity, there is something graceful to be listened to, and something good and useful to be learned. The wisdom and the gracefulness are predominating qualities within the authors' own mind, and naturally flow out in all their strength and sweetness in whatever issues from them.

One of the authors, it is evident, belongs—along with Mr. Walter Savage Landor—to that class of writers who have been called by Mr. De Quincey, "Orthographic Mutineers;" but in spite of an occasional shock from some manifestation of this sad rebellious disposition, the "*Guesses*" are extremely well written, in a style as sweet and flexible and pure and clear as that of Landor or of Southey in their happiest veins. In all respects, indeed, it is an exquisite book—one of those which will always be regarded lovingly alike by thinkers and by scholars, and by poets and by men of taste.

* "*Stories of Inventors and Discoverers in Science and the Useful Arts,*" by John Timbs, F.S.A. Kent & Co. Fcap. 8vo. 6s.

THE MARVELLOUS ADVENTURES AND RARE CONCEITS OF MASTER TYLL OWLGLASS.*

In this beautiful volume we have the most complete English translation that has hitherto appeared of the German folk-book, known as the "Adventures of Uhlen-Spiegel," the man who held up his mirror for owls to look in.

At a place called Mollen, in Lower Saxony, the so-called gravestone of the veritable Eulenspiegel is still pointed out; and there can be little doubt that in the fourteenth century there really lived and moved—about Germany in particular—a witty and practical joker, and probably a great knave to boot, who rejoiced in this singular family name. In the sixteenth century there also lived in Germany a certain Franciscan friar, Thomas Murner by name, a stannish antagonist of the doctrines of Martin Luther, and who, upon the occasion of his visit to this country in 1523, seems to have gained the good graces of our Henry VIII. to some extent. What finally became of him is unknown, but he is supposed to have died a violent death.

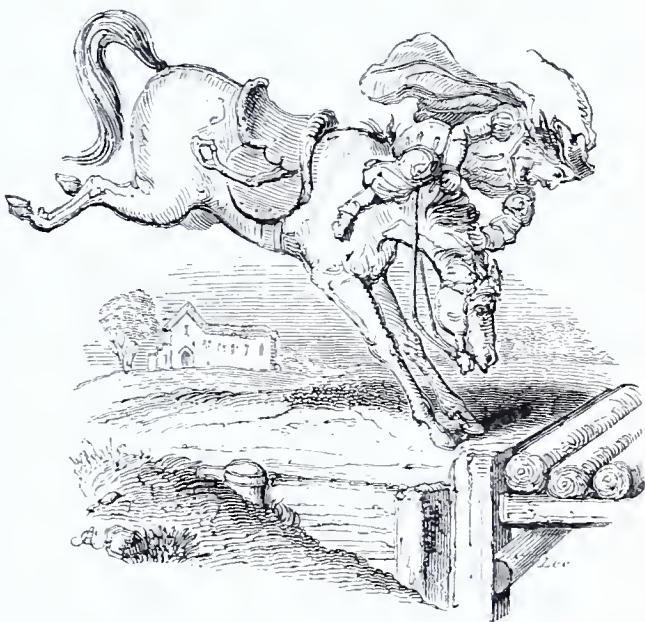
Animated, despite his orthodox tendencies, by much the same spirit that shortly after moved the wiser and wittier Rabelais, Murner wrote a book, comprising at once within its margin a series of keen satires upon most classes of men, and a popular jest-book as well. The better too to screen himself from the possible consequences of his too plain speaking, he sent it forth upon the world as professing to be the adventures of the even then long since dead and gone Eulenspiegel. Many of this worthy's quips and cranks would not at all admit of telling in these fastidious days; so Mr. Mackenzie has very wisely left them out, and has cut down the number of "Adventures" to one hundred and eleven. Though there is little or no connexion between the stories throughout, they bear some resemblance to the sayings and doings of the more refined and better known Gil Blas; or possibly, a still more close one to Gil's coarser prototype, "Guzman d'Alfarache, the Spanish Rogue."

Mr. Mackenzie's translation is at once careful, quaint, and vigorous, and bears evident marks of presenting the raciness of the original throughout. The form too, in which it is placed before the reader is most attractive;—the paper is stout and of the genus yelet cream-coloured; the type is clear and brilliant; and the cloth binding is radiant with gold and ultramarine.

By way of sample of the minor illustrations, we are enabled to add the cut that sets forth the story of Adventure 93—"How that Owlglass sold a horse—the which would not go over trees"—the pith of which is briefly this:—Owlglass, to his great discontent, becomes the owner

of a jibbing horse. Meeting however with a dealer, he sells him the horse, at the same time candidly telling him that "over the trees will he not go," a thing that the merchant, no doubt, at the moment, felt disposed to think he should never require the horse to do. Hardly, however, had the purchaser got rid of his five pieces of gold, than he rides his bargain to the town bridge, a wooden bridge, and of course, being a wooden bridge, made of trees. Here the horse resolutely came to a stand, and the picture is no doubt a life-like representation of the sad results of the dealer's antagonism, in the way of whip and spur, to his steed's antipathies. The sequel is, that he sued Owlglass for what, in the legal lingo of the present day, would be called a "breach of warranty." Owlglass however gets off, on the plea of *nil indebitatus*, for that he had candidly told the plaintiff that "the horse would not go over trees."

We must not omit too to notice the six larger and finely coloured engravings that additionally recommend this handsome Christmas book.



Les Gloires de la France, par Lélus. Choix des plus beaux Tableaux du Musée de Versailles, peints par les Maîtres de l'Ecole Française, et reproduits sur acier par nos premiers graveurs. Paris: Auguste Fontaine. London: D. Nutt. 1860. Folio, £6.

In whatever aspect we regard it, this noble volume has not been inaptly named. Whether we look to the high heroic deeds and persons it commemorates, the artistic beauty of the designs, the finished splendour of the engravings, or the absolute magnificence of the printing and binding, France—and it is en-

* Translated by Kenneth R. H. Mackenzie, F.S.A., and adorned with many most Diverting and Cunning Devices by Alfred Crowquill. Sm. 8vo. London: Trübner and Co.

tirely French in origin and execution—has reason to be proud of it, and to place it in a high rank amongst her national glories.

The volume consists of a hundred folio engravings—accompanied, of course, with letter-press explanations—commemorative chiefly of great deeds of arms performed on sea and land by the French nation, from the earliest period of her history down to recent times. The designs are from the finest of the fine paintings in the Museum of Versailles, and include, we believe, some of the very ablest conceptions of the French school of art. Ample justice has been done to these designs by the engraver's skill, so that they are upon the whole adequately and honourably repre-

sentative of the achievements of French genius in the immortalization of great victories and great men.

We are glad to perceive a few peaceful illustrations interspersed amongst these beautiful memorials of French glory. The noble portrait of Bossuet has a right to its place in the volume, and does honour to it. One day we hope to behold another volume of "French Glories," not less magnificent than that which is now before us, but devoted mainly to the victories which the great nation has achieved in the fields of science, and philosophy, and art. Her conquests and her heroes in these nobler combats will make a fine companion volume to this splendid book.

REYNARD THE FOX.*



THE earliest printed edition of the time-honoured series of stories known as "*Reinecke Fuchs*," is a black-letter octavo in Dutch, printed at Gouda, near Rotterdam, in 1479, the sole existing copy of which is now preserved in the British Museum. Upon this work was based Caxton's translation, published in 1481, copies of which are hardly less rare: it has been reprinted however by the Percy Society, in 1844. The first German version was published at Lübeck in 1498, but the origin of the story is of far earlier date, the poem having been certainly known in Low German, French, and Latin, even in the twelfth century. Indeed, we are acquainted with one eminent scholar of the present day, who feels persuaded that its existence may be traced back, of course in a modified form, to several centuries before the Christian era, in the *Æsopian Fables* and other works.

The merit of having reduced these floating legends to somewhat of their present form, and translating them from their various languages into German, belongs either to Henry Von Alkmar, or to one Nicholas Baumann, who died in 1526. In its general tendency, the work is not unlike the "*Adventures of Eulenspiegel*," the "*Lay of the Niebelungen*," and Sebastian Brandt's "*Ship of Fools*;" and, as the

editor of the present volume remarks, "in its general satiric views of mankind it belongs especially to the grotesque school, which has given to Germany some of its most enduring fictions." Like "*Eulenspiegel*," "*Pilgrim's Progress*," and "*Robinson Crusoe*," it has been translated into almost every known language of the civilized world.

The *Reynard* of Goethe, which was published in 1793, when the first French revolution was at its height, is an adaptation of the older work. In it "the enlarged views of later centuries blend most opportunely with the antique form, and under the veil of animals the symbolic representations of the diverse passions of men stand boldly in relief—creations as real as many passing forms which, like mirror shadows, endure not."

The value of the present volume is very considerably enhanced, in an artistic point of view, by the reproduction in it, for the first time in this country, of the fine engravings of Wilhelm Von Kaulbach, one of the foremost men of Germany in art, and who has here at once "seized upon the spirit of Goethe's design, and assumed with a happy facility the mood, which as by a witch's spell, transformed men into their brute synonyms." These engravings appeared for the first time,

* "*Reynard the Fox*."—After the German version of Goethe. By Thomas James Arnold, Esq., with Illustrations from the Designs of Wilhelm Von Kaulbach. London: Trübner & Co. Large 8vo.

in a quarto form, in 1846. In 1857, a reduction in the size of the engravings was made, and the poem republished, in Germany, by Cotta. The designs from this last edition have been faithfully transferred by English artists, and are here reproduced with every attention to detail and execution.

From page 113, we have been enabled to select the saltatory group that preludes the present notice. Below we give a representation of the Bestial Banquet that precedes the "Outlawry." What the "Outlawry" means, our

good readers must do us the favour to learn by reference to the volume itself.

These engravings speak for themselves, vying as they do in delicacy of touch with any that this country has ever produced, while all that we have said in commendation of the paper, type, and binding of "Owlglass," applies equally to the handsome volume which we now have the pleasure of introducing to the public in general, and to every encourager of literature and art.



THE "PILGRIM'S PROGRESS."*

How little could the Elstow tinker have supposed, when he was making laces, with his blind child as a companion, in Bedford jail, that a time should ever come when these handsome editions of his godly allegory should be published at the same time, as Christmas gifts, in the most populous commercial city in the world. Such a celebrity must have been

far greater than even his imagination could conceive of, and yet the reality is here. Amongst all the splendid books of the season, these reprints of the Christian's perilous journey to the Celestial City will command an honourable place.

To some extent the two editions will be of necessity rivals for public favour, but we are

* "Bunyan's Pilgrim's Progress, with Illustrations by Charles Bennett, and a Preface by the Rev. Charles Kingsley." Longman, Green, Longmans, & Roberts. Small 4to, 21s. 1860.

"Bunyan's Pilgrim's Progress, with Illustrations, &c." Nisbet & Co. Small 4to, 10s. 6d.

not anxious to compare them with each other. That which is issued by the Longmans strikes us as a bold and beautiful achievement. Beautiful, because of the perfection of its typography and the profusion of its masterly illustrations; and bold, because of the earnestness with which it carries out an original conception of Bunyan's great work, in scornful disregard of many of the immemorial misinterpretations which have been current and conventional concerning it. In this aspect the illustrations strike us as one of the grand triumphs of Pre-Raphaelitism—one of the conspicuous instances in which fidelity to nature vindicates its own immeasurable superiority over the outworn commonplaces of respectable art. We believe that Mr. Bennett's illustrations have only to be seen in order to be recognized at once as the genuine representations

of the beings Christian met with on his way. They will strike the reader as true portraits of the real characters and persons of the imperishable allegory. True to human nature as it is now, they are true to the human nature Bunyan pictured in his dream. And they are moreover as instinct with character as the inimitable portraits of Holbein or Hogarth.

Mr. Charles Kingsley's preface is a manly outspoken vindication of Mr. Bennett's conception of the characters he had to represent. It is written with great power, as everything Mr. Kingsley writes is, and maintains with admirable effect by means of the pen the same original and natural idea of Bunyan's work that Mr. Bennett has so triumphantly maintained by means of the pencil. The two productions are in excellent harmony with one another.



Elegance combined with cheapness are the characteristic charms of Messrs. Nisbet's publication. To a multitude of readers the illustrations, by being more like the picturesqueness they are used to, will be more admirable and more agreeable, for some of them it might be almost supposed that the same model sat for both editions. The portrait of Mr. Worldly Wiseman, which we give as a specimen, will furnish our readers with a fair idea of the style and spirit of the numerous designs. They tell the story of the perils and temptations of the eventful pilgrimage with an observance of the

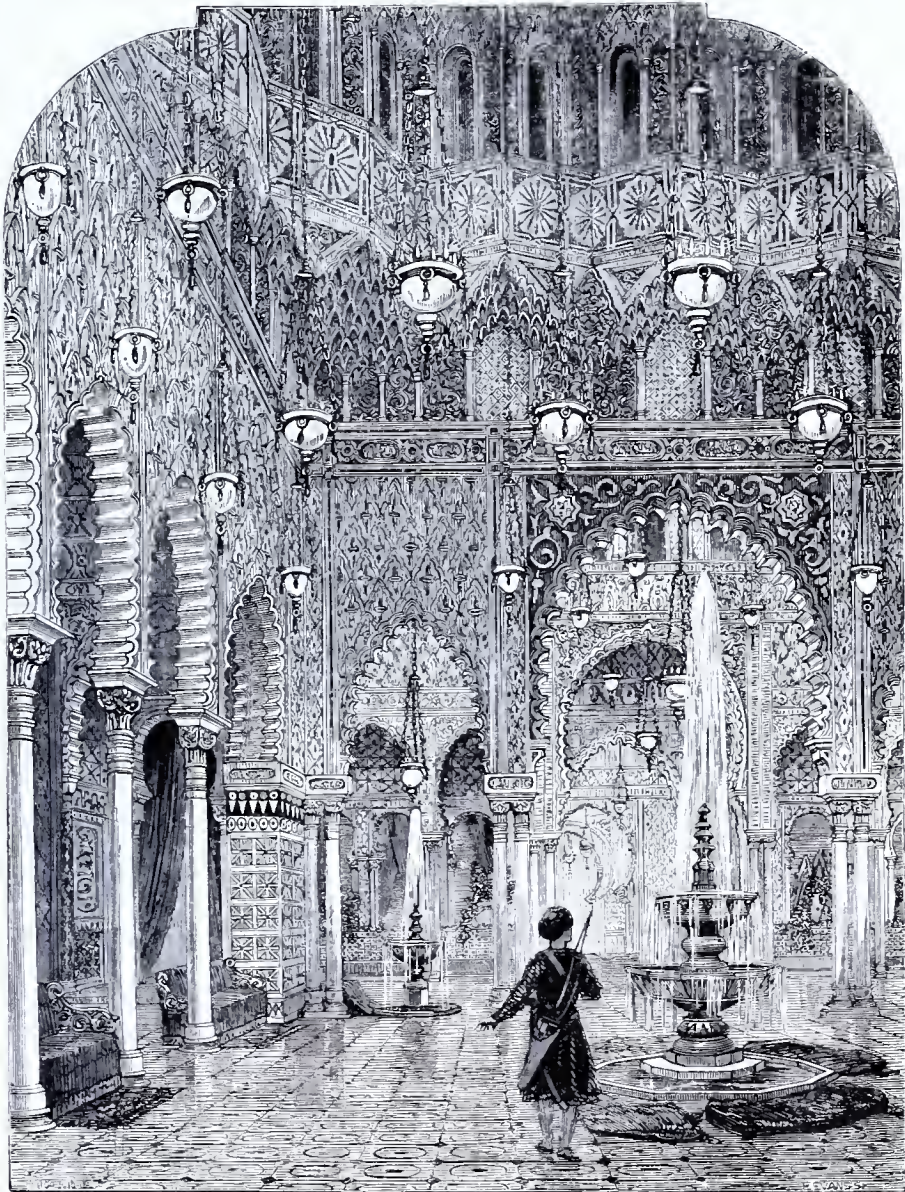
letter of the allegory which makes the illustrations almost as intelligible as the author's text; the dream of the dreamer is, in fact, repeated in the delineations, with all its marvellous circumstances faithfully shown. It is another, and a visible, Pilgrim's Progress which they present to us in their graceful art. Of the great prose-poem itself, happily we need say nothing. The publishers have, respectively, done wisely in lavishing the luxuries of art on a work which has already outlived two centuries, and is still growing in popularity, and in the esteem of poets and scholars, year by year.

MOORE'S LALLA ROOKH.*

In spite of a multitude of critical objections which have been with more or less reason urged against it, "Lalla Rookh" always has been, and is now, and—we suppose—always is to be, a favourite poem with the young. Its seductive tales of passion, told in glowing verse, with brilliant fancies sparkling in the animated lines, won for it a degree of popularity which only Byron could achieve then,

or which Tennyson is achieving now with readers of immeasurably more taste and thought. It is, in fact, a brilliant poem, which is certain from its spirit and its theme to be always fascinating to the heads and hearts of youthful readers, and the publishers have done well in giving it a place in the splendid company of illustrated Christmas books.

In binding and in print the volume is a mag-



nificent one; and the artists have caught the poet's feeling in their beautiful illustrations. The designs are always very charming, and often very masterly. Our specimen of "the glittering saloon," "boundless and bright as noon," by Mr. Macquoid, will give our readers an idea of the happy skill with which the poet's creations are portrayed by the sister art. Sometimes, indeed, a higher point of excellence is reached, as in the frontispiece, and the

hero's fall, and the maiden's dying kiss, from Mr. Pickersgill's gifted master-hand. Anything more chaste and natural, or more marvellously well drawn, than these inimitable designs, it would be in vain to seek elsewhere. Mr. Birket Foster's sketch of evening "upon the lake, serene and cool," is, also, a very sweet and striking work of art. But we must not linger over the specification of particular favourites amidst so rare an assemblage of

* "Lalla Rookh:" an Oriental Romance. By Thos. Moore, with Illustrations, engraved by Edmund Evans, from original Drawings by G. H. Thomas, F. R. Pickersgill, R.A., Birket Foster, E. H. Corbould, &c. &c. London: Routledge, Warne, & Routledge, Farringdon St. New York: 53, Walker St. 1860.

superior designs. It is enough to know that there is nothing poor, or slovenly, or bad in all the numerous illustrations, and that there is amongst them much that is both beautiful and grand.

The volume, on the whole, will take high

rank amongst the class of which it forms a part; and, assuredly, where votes are taken what the literary gift shall be, many an eager voice will be given for the Messrs. Routledge's "Lalla Rookh."

JAMES MONTGOMERY.*

THE title-page of this volume almost indicates its quality. The poems, it must be observed, are by James Montgomery—the Montgomery—who was a genuine poet, of the breed which are born, not made. The collection is a very copious and well selected one, and its value is

increased by a right interesting paper, in which the main events of the poet's life are recorded. The names of the artists are a sufficient assurance of the excellence of the illustrations, or, if they are not, our specimen from the beginning of "The Wanderer of Switzerland"—



"Wanderer, whither dost thou roam?" —

will be a very satisfactory testimony on that interesting point. They are, in fact, both in design and engraving, very charming productions; and one of the lesser poems, "A Voyage Round the World," is so freely and finely illustrated as almost to be told again, throughout, in the delightful creations of the artists.

In his brief biographical preface the editor

has, almost of necessity, confined himself to the chief incidents in the history of the poet, and has left the courage, and consistency, and liberal views of the editor of the *Sheffield Iris* unchronicled. This is as it should be in a publication like the present; yet it would be well for the reader of Montgomery's poems to remember, when he meets with a glowing out-

* Poems, by James Montgomery; selected and edited by Robert Aris Willmott, Incumbent of Bear Wood. Illustrated with one hundred designs by John Gilbert, J. Wolf, Birket Foster, &c. Engraved by the Brothers Dalziel. Routledge, Warne, & Routledge. 4to. 21s.

burst of piety, or virtue, or political independence, that the passage which delights and warms him was unquestionably not more the eloquent effusion of the writer than the heartfelt emotion of the man.

It is, we believe, the earnestness, and elevation and beauty of these feelings which, with his great powers of description, constitute Mr. Montgomery's distinctive charm and merit as a poet. His fine imagination and great rhythmical skill are for the most part made subservient to these higher purposes and aims of art. In some of the lesser poems a devout emotion is the theme and inspiration of the whole. *That* he tells us, in one of his charming little strains—

“—is true happiness below,
Which conscience cannot turn to woe;”

and the conviction of this truth appears to have been the key-note of the poet's conduct both in his writings and his life.

But James Montgomery has been too long and too deservedly a favourite poet of the public to stand in need of any specification of his merits now. He has taken his place amongst the writers who are always sure of welcome, from intrinsic powers and attractions of their own. It is enough for us at present to make known the beauty of the edition which is now before us, the elegance of the binding, and the paper, and the type, and the singular variety and grace and excellence of that multitude of illustrations by which the volume is enriched. In all these respects it is a very splendid book.

CHAMBERS'S CYCLOPÆDIA OF LITERATURE.*

THE new edition of this most useful work, projected by Mr. Robert Chambers, and revised by Mr. Robert Carruthers, is at length completed, and forms two goodly sized volumes, replete with information respecting authors and their writings. In no other work, large or small, can we find such a complete and comprehensive history of the language and literature of Great Britain, together with a good sprinkle of the American branch also. We have already noticed the first volume; the second commences with the reign of George III., and is brought down to the present time. Besides some notice of the life and the style of every author, the editors have in most cases given a

well-selected specimen of an interesting character; so that, even to such persons as do not read for the purpose of acquiring information, but simply for amusement, the work will supply the place of the old-fashioned “Elegant Extracts,” which used to be so popular in our younger days. Moreover, each volume is illustrated with nearly two hundred well-executed wood engravings of scenes rendered famous from their literary associations, or portraits of the most eminent persons. Of the latter, we are enabled to present our readers with two whose names have become familiar as household words on both sides of the Atlantic.



THOMAS CARLYLE.

An excellent memoir of each is given: that of Mr. Thackeray concludes with the following extract from an essay by the late George Brimley:—

“Mr. Thackeray's humour does not mainly consist



WILLIAM MAKEPEACE THACKERAY.

in the creation of oddities of manner, habit, or feeling, but in so representing actual men and women as to excite a sense of incongruity in the reader's mind—a feeling that the follies and vices described are deviations from an ideal of humanity always present to the writer. The real is described vividly, with that per-

“A Cyclopædia of English Literature: A History, Critical and Biographical, of British Authors, from the earliest to the present time.” Edited by Robert Chambers. 2 vols. royal 8vo. 16s.

ception of individuality which constitutes the artist; but the description implies and suggests a standard higher than itself, not by any direct assertion of such a standard, but by an unmistakeable irony. The moral antithesis of actual and ideal is the root from which springs the peculiar charm of Mr. Thackeray's writings; that mixture of gaiety and seriousness, of sarcasm and tenderness, of enjoyment and cynicism, which reflects so well the contradictory consciousness of man as a being with senses and passions and limited knowledge, yet with a conscience and a reason speaking to him of eternal laws, and a moral order of the universe. It is this that makes Mr. Thackeray a profound moralist, just as Hogarth showed his knowledge of perspective by drawing a landscape throughout in violation of its rules. So, in Mr. Thackeray's

picture of society as it is, society as it ought to be is implied. He could not have painted "Vanity Fair" as he has, unless Eden had been shining brightly in his inner eyes. The historian of snobs indicates in every touch his fine sense of a gentleman or a lady. No one could be simply amused with Mr. Thackeray's descriptions or his dialogues. A shame at one's own defects, at the defects of the world in which one was living, was irresistibly aroused along with the reception of the particular portraiture. But while he was dealing with his own age, his keen perceptive faculty prevailed, and the actual predominates in his pictures of modern society. His fine appreciation of high character has hitherto been chiefly shown (though with bright exceptions) by his definition of its contrary."

LONGFELLOW'S PROSE WORKS.*



THE place his works have taken in England is the best criticism that can be made upon the genius of Mr. Longfellow. We Britishers, who are jealous of our nationality in literature as in other things, have not often, if ever, given such a reception to a writer of un-English birth. It is not the welcome of intellect to intellect that we have accorded him, not merely recognition and admiration; we have taken him into our homes and hearts, sung with him in our hours of happiness, and made him our comforter in sorrow, taught our child-

ren to love him and to hush his numbers, admitted him as the companion of our solitary and solemn moments, and uttered often our highest, and deepest, and tenderest thoughts in words of his.

Such a position explains itself. It is not for the subtle grace and music of his writings that we so cherish them, any more than it is for beauty or elegance that we love the nurse whose patient care has supported us through sickness, or the friend who has been our best earthly stay in seasons of adversity or bereave-

* *Hyperion*: A Romance; illustrated with nearly one hundred engravings on wood, from drawings by Birket Foster. Dean & Son.

ment, who weeps with our tears, and rejoices in our joy. The qualities that rivet our affection do not belong to the "material body" of the author's compositions, nor are they to be found in the higher attribute of pure and refined imagination. It is because he speaks to us out of the fulness of his own heart that our hearts receive his sayings so gratefully. We make his words our own because they are the expression of feelings we have ourselves felt. What his own human nature has known of joy and grief and aspiration, that he has written, and our human nature instantly acknowledges the reality of the reproduction. He does not deal much with exceptional experiences: it is the common inner history of the many he depicts. Great passion and despair, we find little painted in his writings: it is the infinite shades of weariness and mourning, and struggling faith and hope, through some of which we have all of us passed, that he touches and discriminates with such unerring truth. He has well attended to the injunction, which, in the prelude to his "Voices of the Night," he so beautifully describes as having been laid upon him—

"Look, then, into thine heart, and write!
Yes, into life's deep stream!

THE RELIGIOUS TRACT SOCIETY'S PUBLICATIONS.

OF the recent publications of this Society we have received but two instalments, unless the first, "*My Box of Books*," be regarded as a library in itself. In a neat little box in the form of a book we find thirty-two little tale books tastily stitched up in coloured wrappers, each embellished with a woodcut such as that annexed.



These stories are well written, and we have tested them in the very best manner by reading three or four of them aloud to some very little children, who paid the greatest attention the whole time. Some of the stories are real; thus, compressed into eight of these pages we have the chief outlines of the life of Budgett

All forms of sorrow and delight,
All solemn Voices of the Night,
That can soothe thee, or affright,—
Be these henceforth thy theme."

It is as a poet that Mr. Longfellow is most extensively and most intimately known; although if he had never written a line of verse, he would still have been a man of mark. The authorship of the book before us would alone have made the reputation of every less favoured son of genius.

"Hyperion" is not a generally interesting novel,—subjective novels rarely are; but to the student and man of reflection it has no less than the best of its author's poetical works. The design and machinery of the tale are too familiar to need notice; and the almost absolute perfection of the style in which the narrative is written, the wide knowledge and the power of thought with which it is overflowing, it would be, also, only stale criticism to refer to. Let us hasten to say how much gratification we have received from examining Messrs. Dean & Son's beautiful edition of this beautiful story. The illustrations are admirable, especially the landscapes, for the execution of which Mr. Birket Foster undertook a pilgrimage to all the places visited by Longfellow's hero.

of Bristol, the well-known successful merchant. These books are for little children, and the price charged for the boxfull is but 1s. 6d. The second work is a really handsome volume; it is a large quarto bound in the brightest of cloth with gilt edges, and is entitled the "*Picture Story Book; or, Happy Hours at Home*." (8s.) This contains several hundred engravings, some of them of a very large size, beautifully printed on toned paper. The first portion consists of Scriptural scenes and subjects. The second is more varied. Every page contains appropriate texts or verses, and young readers will regard its purchase as a welcome addition to the nursery, especially for Sunday evening's entertainment.

Little Estella, and other Fairy Tales for the Young. Macmillan & Co. 5s.

THIS little collection is as pure and pleasant as a bunch of fresh-gathered violets. The tales are delicate and graceful in conception, and are written in just such a transparent style as it is fitting should be the vehicle of communications from the "land of faërie." The principal story in the volume, that of "Little Estella," gives the history of the adventures of a brave-hearted little maiden, who ventured daringly into the subterranean haunts of the gnomes, to obtain for a lovely princess, her mistress, a certain magic circlet of diamonds which was to invest its fortunate possessor with every valuable and beautiful mental endowment.

"Little Estella" will, we hope, make many friends this coming Christmas-tide. We recommend her to the notice of all indulgent papas who have good little daughters to reward, and who can appreciate the worth of a genuinely sweet fairy tale.

DEAN AND SON'S JUVENILE PUBLICATIONS.



THE house of Dean & Manday, so long associated with our earliest recollections of lithographic printing, has gradually changed its character, until it has become the great emporium for baby literature, toy-books, and valentines. As fast as one description of goods goes out of fashion, those by which the old ones are supplanted take their places, and those superseded are forgotten. Who now for instance cares about Christmas pieces; yet it is not many years ago since, at this season, the shop windows were crowded with them. Messrs. Dean had, if we are informed aright, no fewer than thirty varieties, and will now dispose of copyright, engraving, and all, for twopence a pound beyond the price of old copper. If we look at some of their productions with a critical eye, we may perhaps misjudge their beauties. Young England is delighted with what more mature years may treat lightly. But most of the publications of this house have been compiled with an object which Master Johnny is not long in discovering; let him, for instance, look at the greedy boy eating the pie as pictured above, and he will soon reflect, and be prepared for the lesson conveyed in that below.

As every one knows what is the proof of a good pudding, so the continued and increasing sale of these books is a very convincing argu-

ment that they are liked, and every Christmas we regularly look for a fresh supply. Those for the present season which have come to hand, are "*The Adventures of a Sunbeam*, and other Tales, in Verse;" an agreeable miscellany of pretty tales, illustrated with pretty woodcuts, and full of little lessons of great wisdom. "*Sketches of Little Boys*," by Solomon Lovechild; also "*Sketches of Little Girls*," by the same—in which the good, the covetous, the dilatory, the modest, the persevering, the forward, and the orderly are all brought forward in short chapters, illustrated with coloured engravings. "*Notable Women*," now publishing in parts; also, "*Remarkable Men*," will each form neat little volumes when completed; each part contains the life of some worthy. Florence Nightingale and Elizabeth Fry occupy the first two; each has a woodcut illustrative of a remarkable scene in their lives. The first two of the "*Remarkable Men*," are the Duke of Wellington and George Washington. We have left the grand book till the last: it is the *Six Grand Parties* given by

"The Lion, the Dog, the Cat, and the Donkeys, The Butterflies gay, and also the Monkeys."

To describe the grand doings herein recorded is fairly beyond our power; we must refer our young friends to the volume itself.



KINGSTON'S ANNUAL FOR BOYS.

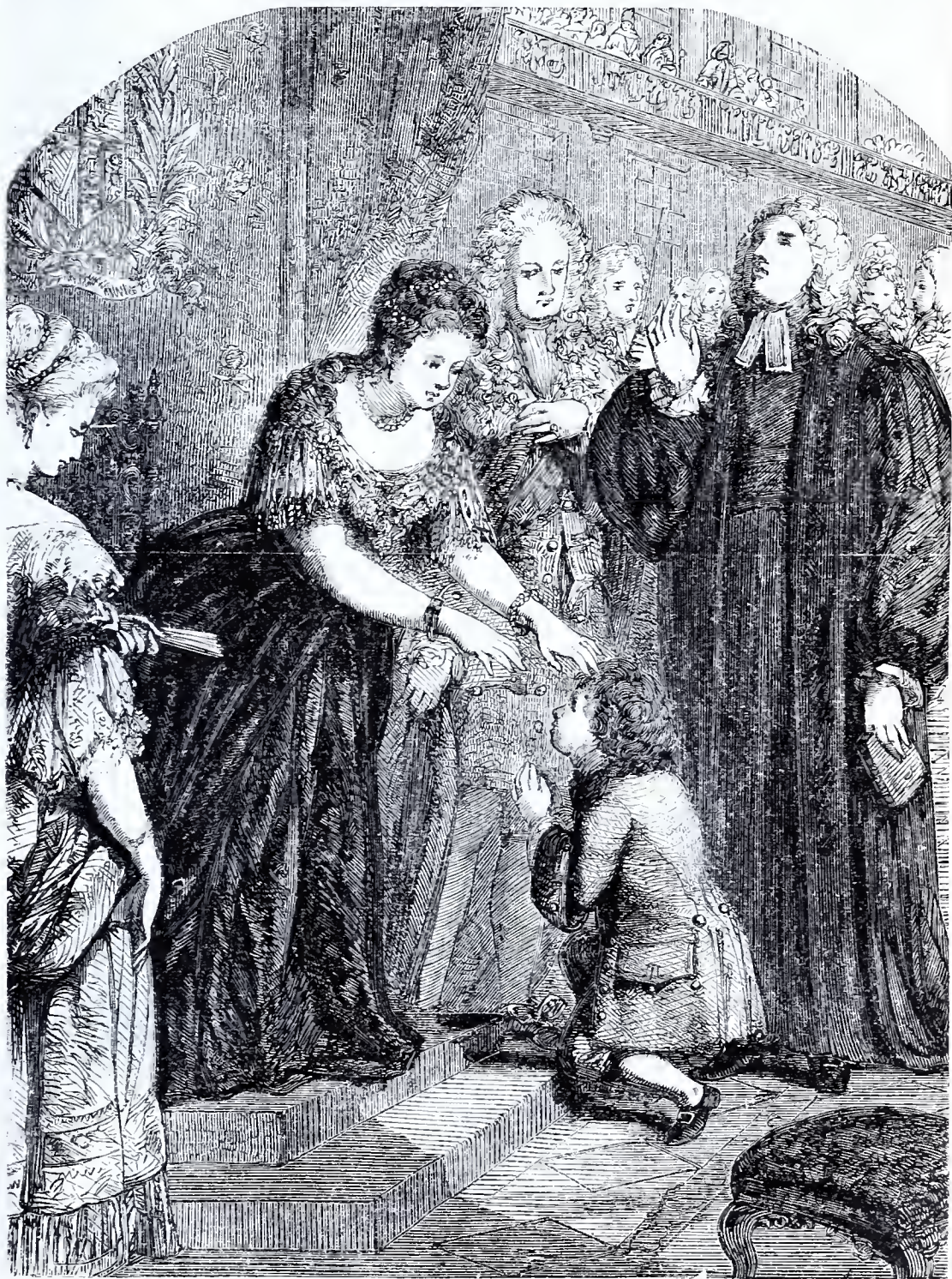
It is difficult to conceive how any volume could be made more attractive than this for the class for whom it is intended; indeed from the very first it has been a favourite. "Stunning—send us number two," we have the Athenæum's authority for saying, was the remark of one of Tom Brown's young friends when he saw the first number, and we suspect that each and every number has since been pronounced equally good. The editor deserves a "stunning" return for his labours, and will, no doubt, receive one. The tale of the "Three Midshipmen," by the editor, runs through the volume, as also does "Dick Onslow and the Red Skins," both with unflagging interest. The volume does not consist wholly of tales of manly heroism, but in every part we find hints and suggestions calculated to awaken the finer feelings, with here and there a bit or two which will excite a smile; for instance, in

p. 286—"I read in some old monkish volume, which I found in a library in Normandy, an anecdote of this king (Charlemagne), which, if true, shows that he was a powerful man. The reverend historian stated as a fact that in one of the king's numerous battles, he cut down a steel-clad warrior from the crown of his head to the seat of honour, splitting him into two parts with one stroke of his sword. I thought that this was not a bad slice for one offer; but this is not all. His sword was driven downwards with such force, that it also cut through the saddle and the horse's back bone!" Certainly that must have been a "stunner." We must not omit to notice the strikingly bold illustrations throughout, and the very pretty frontispiece of Prince Alfred, printed in tints within a gold border. (See *Bookseller*, page 1419).

CASSELL'S ILLUSTRATED HISTORY OF ENGLAND.*

THIS is a very remarkable work, not so much on account of the text as of the illustrations. Mr. Cassell has discovered that the Papists were after all not far wrong when they said

that pictures of saints were the poor man's Bible, for we find that he has acted on this plan in the work before us, and in his endeavour to instruct by means of the eye as well as



QUEEN ANNE TOUCHING YOUNG SAMUEL JOHNSON FOR THE EVIL.

the ear has been tolerably successful. The secret of his success is simply this, that children or men who can scarcely read may take up a volume of the work, and on turning over the

pages before they are cut at the top will at every opening discover some scene or event related in boldly designed and tolerably well executed engravings. We will instance this

* "Cassell's Illustrated History of England, from the earliest times to the end of the reign of George III." In 4 vols. post 4to.

by taking the portion relating to the reign of Elizabeth. First comes a well-known portrait of her Majesty; next we have the Queen acknowledged by the bishops, who met her at Highgate on her way to the metropolis. She next appears on horseback entering the city in regal state. We now come to John Knox's portrait, and next see in a whole-page engraving the destruction of the Carthusian monastery at Perth—the poor monks fleeing in all directions for fear of the Protestant blades and brands—the Great Seal—Mary Queen of Scots at Leith—a portrait of that beautiful but unfortunate lady—the murder of Rizzio—Holyrood House—Lord Darnley—Carberry Hill—some scenes during the time of her imprisonment at Lochleven—the death of the Regent Murray—her tragical end;—all are graphically brought before the reader. Passing over numerous others, we come to some illustrations of the every-day life of our ancestors: a London street on a rainy day—Sir Thomas Gresham's house—bear-baiting—hanging of two Brownists or Independents—the Custom House—a barber's shop—instruments of punishment;—all these, in addition to the ordinary engravings of ar-

mada scenes, the Queen at Tilbury Fort, &c. Turning to a later period, the time of Queen Anne, we have selected one of the boldest of the engravings, but have been compelled to reduce its size in order to bring it into our pages. Scores of such episodes are to be found in every volume. For the reasons stated we think every one will now see why Cassell's pictorial works are so popular, and why they have reached that circle of readers which is the outermost of all. Let us, however, not be supposed to mean that they are not suitable for more highly refined persons. The "Illustrated England" will be a most delightful book to all young persons. The text, by William Howitt, is written in that plain interesting manner that is so easily understood by the young. They will turn with delight from the pictures to the text, and return with equal delight from the text to the pictures.

Four volumes of the work are now complete, and two more, which will be commenced in January, will bring the history from the commencement of the reign of George III. down to the present time.

ROUTLEDGE'S ILLUSTRATED NATURAL HISTORY.*



THERE are three courses open to the writer on science; he may compose his work in a dry scientific manner, altogether correct, but at the same time so repulsive to the ordinary reader, that none but the most inveterate student can get through a page of its contents.

* "Routledge's Illustrated Natural History." By the Rev. J. G. Wood, M.A., Author of "Anecdotes of Animal Life," &c. Publishing in monthly shilling parts.

On the other hand, he may give us a gossiping book of anecdotes, perfectly pleasant to read, but of no more real value than Sindbad's narrative of the elephant's sagacity, when he quietly took that voyager to the place of tusks. A third course is open, and that Mr. Wood has pursued; he has given us a work sufficiently scientific for most purposes, and at the same time of such interest that it may be read by children or by any unscientific person and thoroughly enjoyed.

The anecdotes are exceedingly well told, and bear reading over and over again. Perhaps the most attractive feature of the work is in the illustrations, which are marvelously true to nature, and, as our readers will perceive, are, both as respects drawing and engraving, of the highest degree of excellence. They are thickly scattered through the work; the part from which this cut was extracted, containing no fewer than thirty-one.

THE BOOK OF THE THAMES.*

It is somewhat unfortunate that Christmas time, the joyous season when so many books are bought for presents, and when so many happy and delightful evenings are spent in their perusal, should be the season of cold, snow, rain, or bitter-breathing frost; just the weather when all our notions of comfort are centred round the well-piled fire, with the curtains drawn and the lamp alight. This is the very height of an Englishman's notion of comfortable enjoyment, and to ask him to accompany us from his cosy parlour to the foot of the Cotswold Hills would be considered little short of insult. As we intend to go there, we will leave an invitation for the warm weather, and then with him will visit Trewsmead, in Gloucestershire; there, in the parish of Cotes, not far from Cirencester, in a well-sheltered nook bubbles a small rivulet or rill, scarcely discernible, which onward and onward rolls,

overcoming every obstacle, swallowing every open-mouthed opponent, and, regardless of locks, weirs, or other obstacles, finds its way to the ocean, carrying on its bosom thousands of vessels bearing the flags of every nation under heaven. Humble as its origin may be, and noiseless as its course, it, like the Anglo-Saxon race to which it belongs, will permit no deviation of its stream from those ancient well-defined channels marked out for it by nature.

For a summer tour we do not know that a more delightful ramble could be found than, in company with Mr. and Mrs. Hall's charming volume, to visit the localities they have so well described, and trace the course of the stream from its rise, to the Nore, where sea and ocean become united. Passing the village of Cotes, staying awhile to visit Kemble Church, and glancing at its Anglo-Saxon antiquities, we reverentially tread



THE FIRST BRIDGE OVER THE THAMES,

and involuntarily compare the New Westminster, the Waterloo and London Bridges, with this humble structure, void of parapet, and innocent of the suicidal memories of its more famous relations.

Perhaps our reader is a disciple of the gentle Izaak, or possesses a Van Voorstian library and taste; if so, he will find some pleasure here in the kingfisher, or in the diminutive members of the piscatory family, so kindly placed at his disposal by our authors at this spot, and the

other varieties which meet him lower down the stream, eel and lamprey, roach and dace, or minnow, nothing comes amiss to Mrs. Hall, the meshes of her net catch all loose fishes. Perhaps our reader is a botanist; here our authors meet him again; mile after mile the reedy banks and open streams are made to yield their treasures for his pencil's exercise, or to enlarge the hortus siccus of his home. But by far the greater number of our readers will, like ourselves, best enjoy the opportunity this

* "The Book of the Thames, from its Rise to its Fall." 4to., 21s.

By Mr. and Mrs. S. C. Hall. Arthur Hall, Virtue & Co.

book gives us of visiting those scenes which, from their historical or personal association, are so well known to every one by name. Passing by numerous other places, we reach Godstow, and approach all that remains of the nunnery where the fair Rosamond once pronounced herself penitent. It seems as if nature herself was protesting against the destruction of the place, and was embracing the ruins to keep them from falling, for there perhaps the finest ivy in all England will be found supporting the wall, crying out alike against the

wanton destruction of the building and the imbecility which pulls down and rebuilds our time-honoured edifices under the name of "restoration." We pass on, but must not linger, not even for a glance, at Oxford, but taking the express-train, which stops at Reading, we get out and wend our way to a place hallowed by the grateful recollection of the many hours' enjoyment we have derived from the labours of the person resting there, Mary Russell Mitford.

A cross of Aberdeen granite in the beautiful



THE TOMB OF MISS MITFORD.

churchyard of Swallowfield, marks the grave of the historian of "Our Village." As we are now within half an hour's ride of London, we will take leave of our reader, recommending him to lose no time in preparing himself for

the journey by procuring this elegant volume, which he will find as full of interest during the winter's evening as in June next, when we hope to meet him in our exploration of the valley of the Thames.

GEMS FROM THE POETS.*

THE literary pretensions of this splendid volume are rightly enough described by its title. It is truly a collection of poetic gems—a well-selected volume of those master-pieces of our best poets which every reader of poetry knows and loves. To those who have yet to make acquaintance with those delightful passages, or complete poems, no more brilliant introduction than that which is now before us can by any possibility be afforded. Noble bursts of imaginative power, sweet strains of affecting sentiment, magnificent descriptions of the glories and the beauties of the external world, or fine moral pictures of the inner world of thought, can nowhere be more charmingly or more indelibly impressed upon the mind, than when they are in this manner presented to it in all the luxury of elegant type, and with all the glories of the painter's art to second and enforce them. The finest effusions of a Milton or a Wordsworth, or a Goldsmith or a Gray—masterly and matchless as they are—derive a new fascination and a new influence from these delightful accompaniments.

The illustrations are very admirable speci-

mens of their peculiar style of art; landscapes predominate amongst them almost to the exclusion of all living human groups, but they are landscapes of a new character, full of an uncommon beauty, which looks nevertheless like that of nature. Some amongst them have an inconceivable sweetness both in execution and design.

These "Gems from the Poets" are, in fact, gems of a sort to make the eyes bright and the hearts glad of those into whose hands they fall. We can conceive of no fairer or more refining amusement for a youthful group than to cluster round this beautiful volume as the Christmas nights draw near, and to feed and charm eye, heart, and understanding, with the truths and treasures it contains. Such an occupation would be infinitely more delightful in the moment of enjoyment, and infinitely more beneficial subsequently, than many a more expensive entertainment. We heartily recommend the experiment to those who have young souls to train and render happy, and we are confident that all who try it will be thankful at some future day for the sugges-

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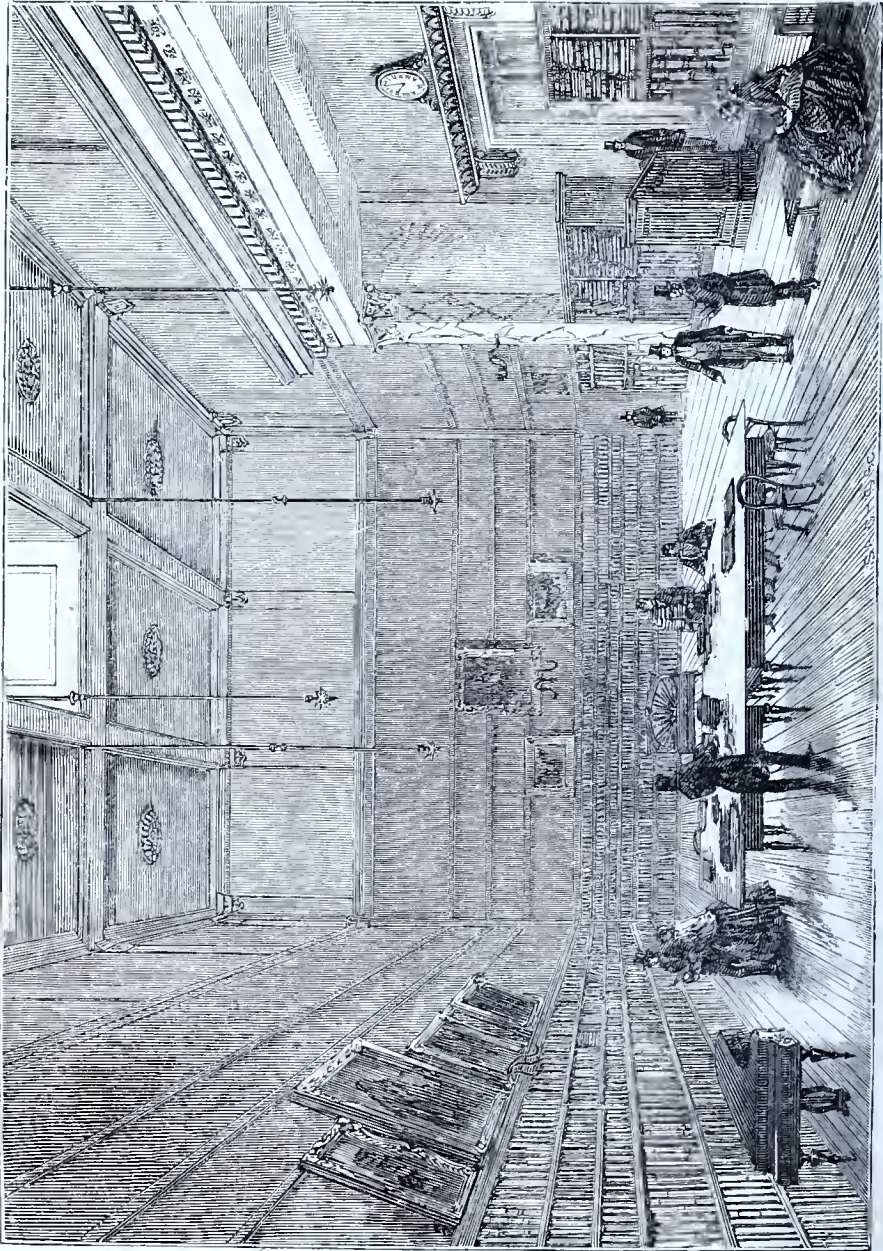
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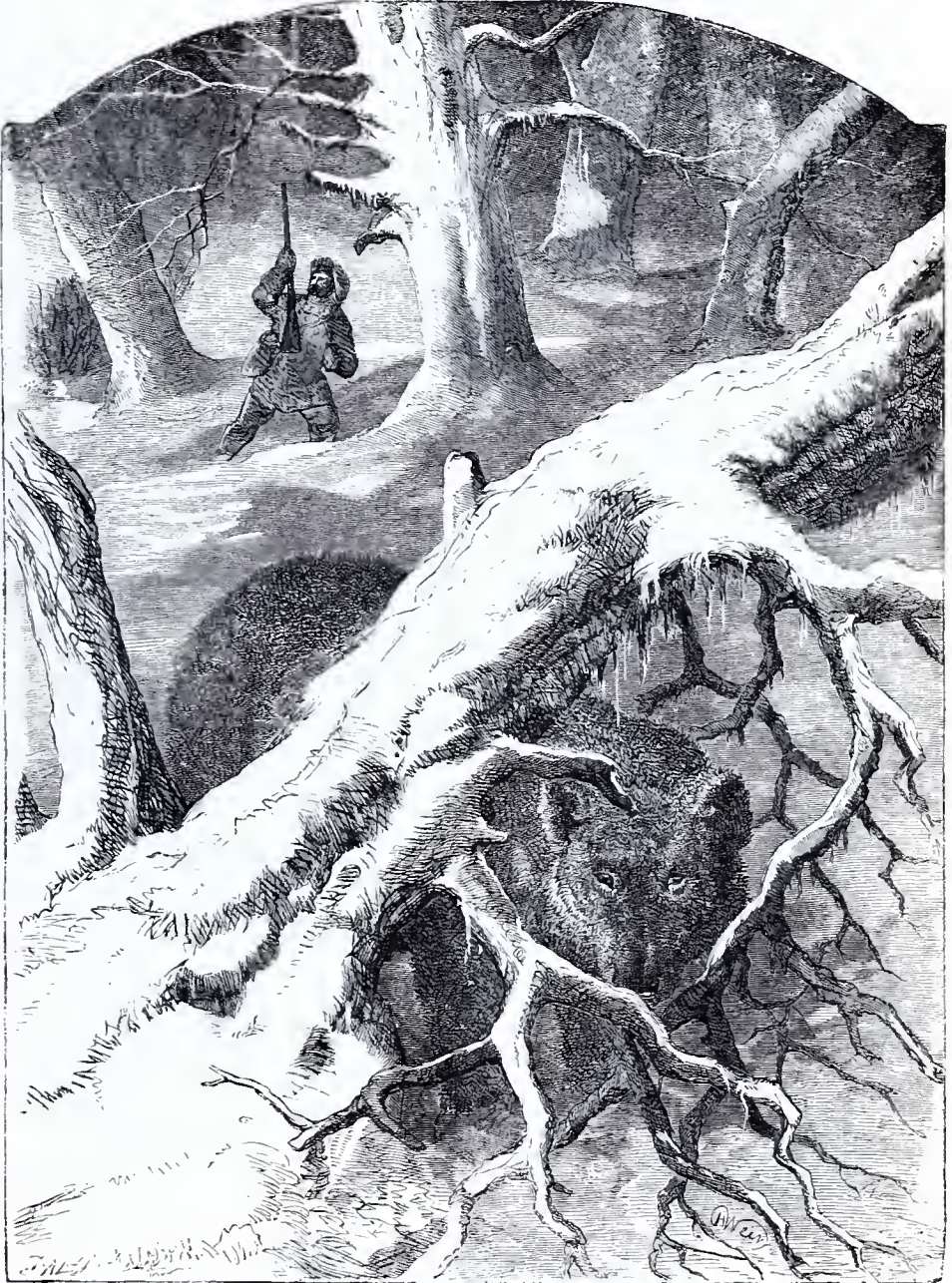
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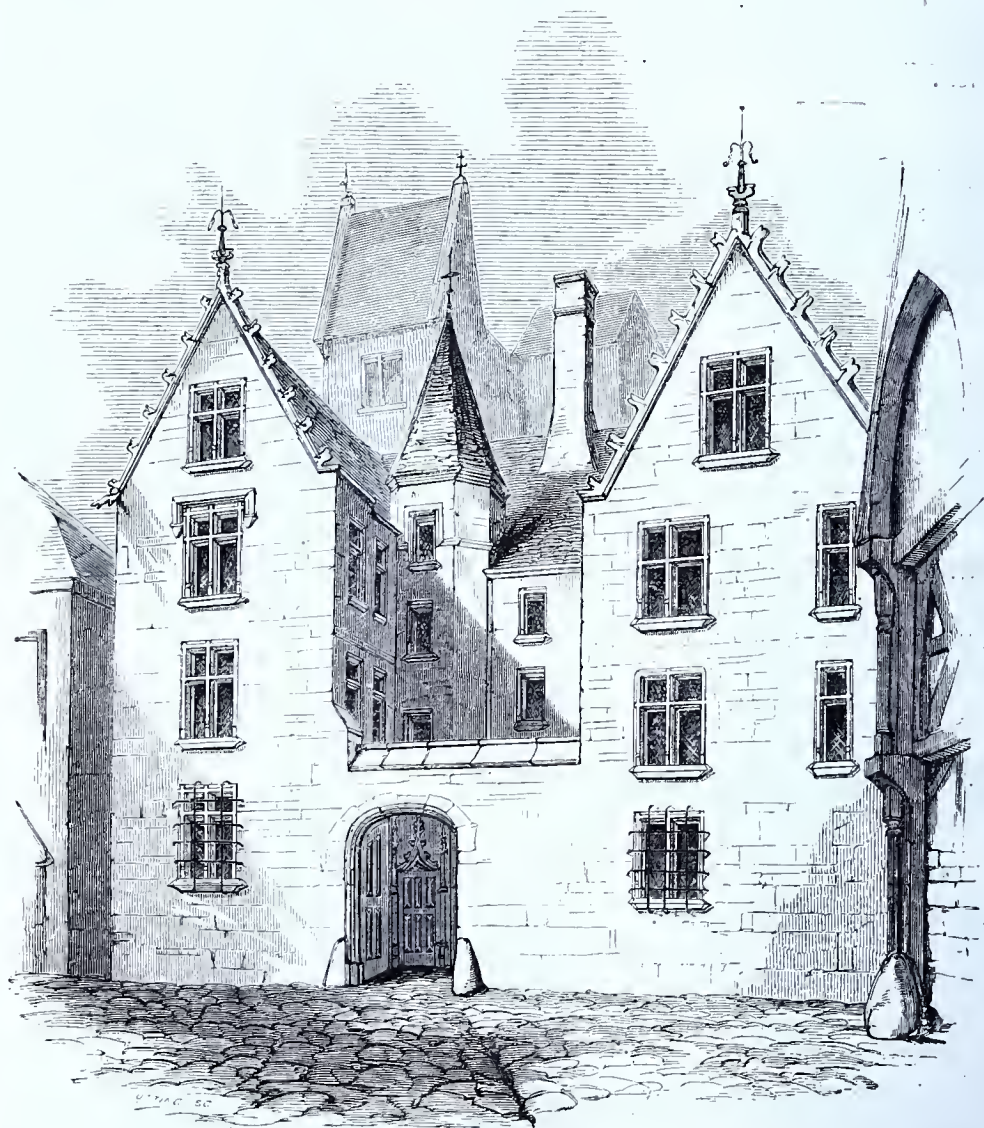
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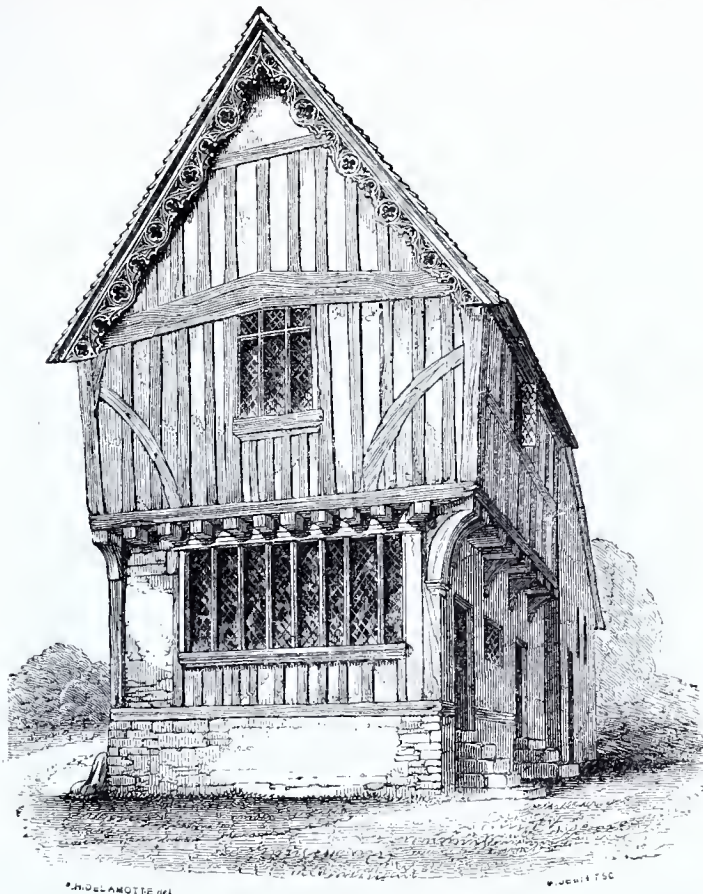
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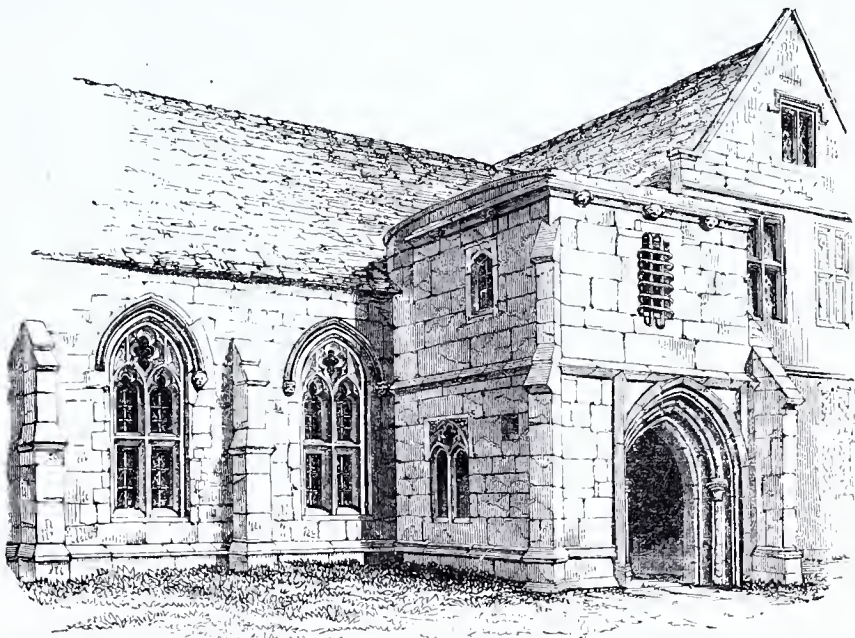
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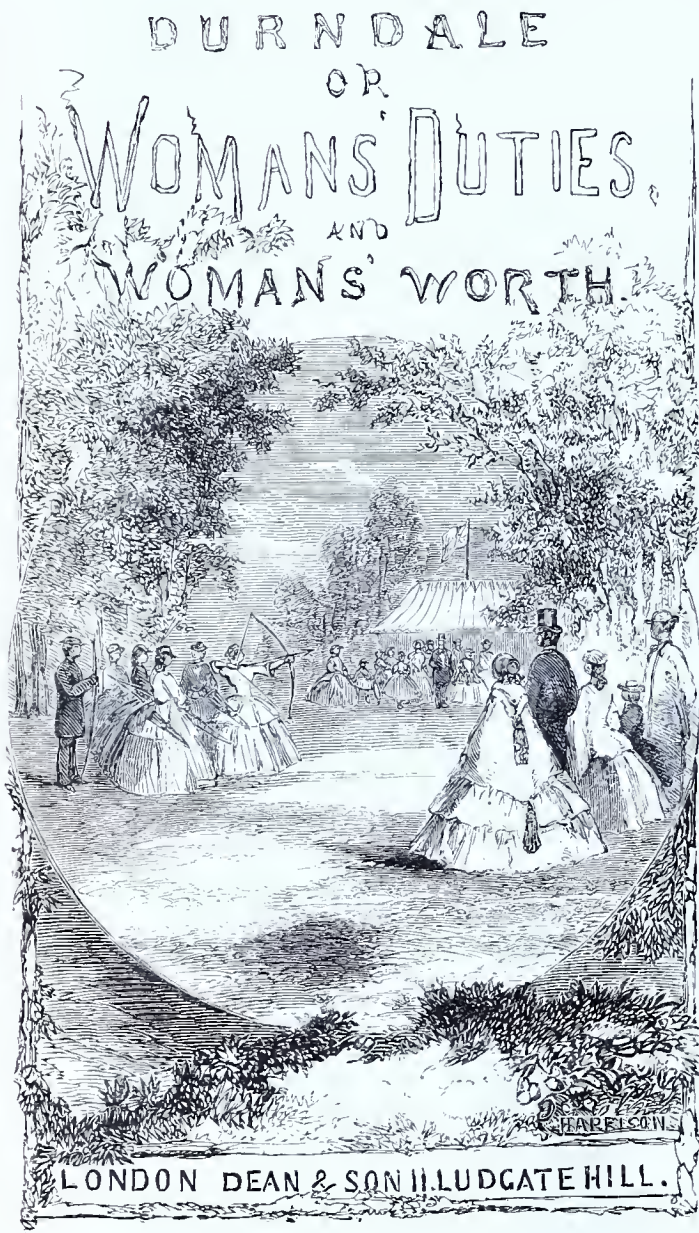
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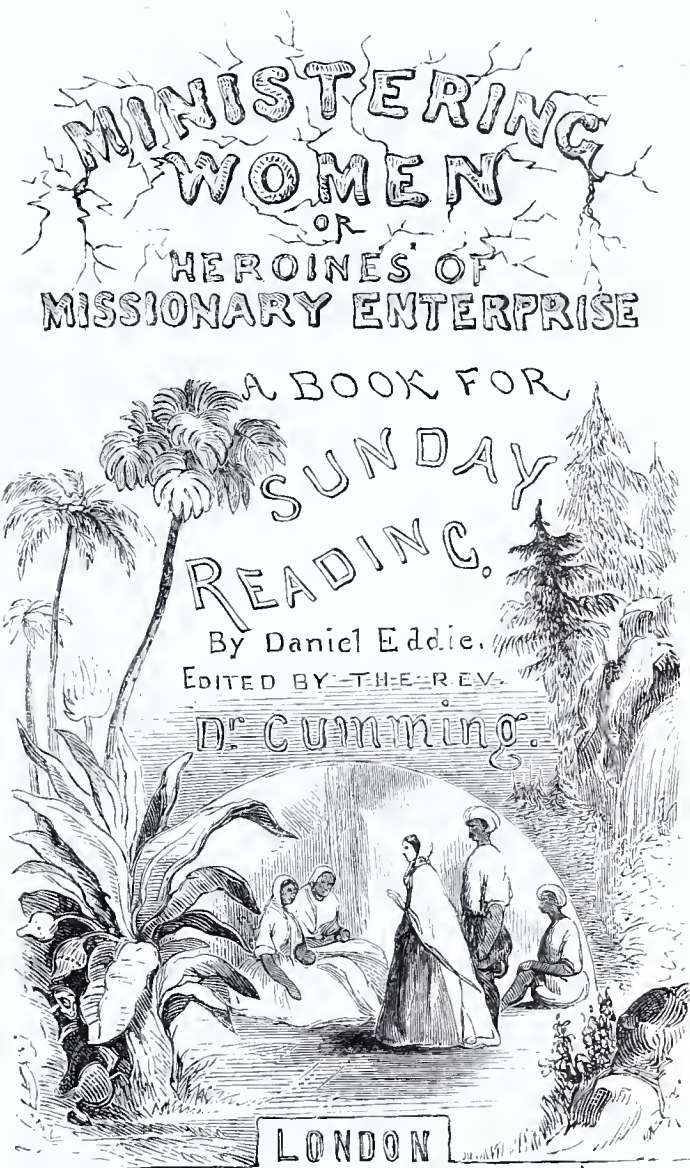
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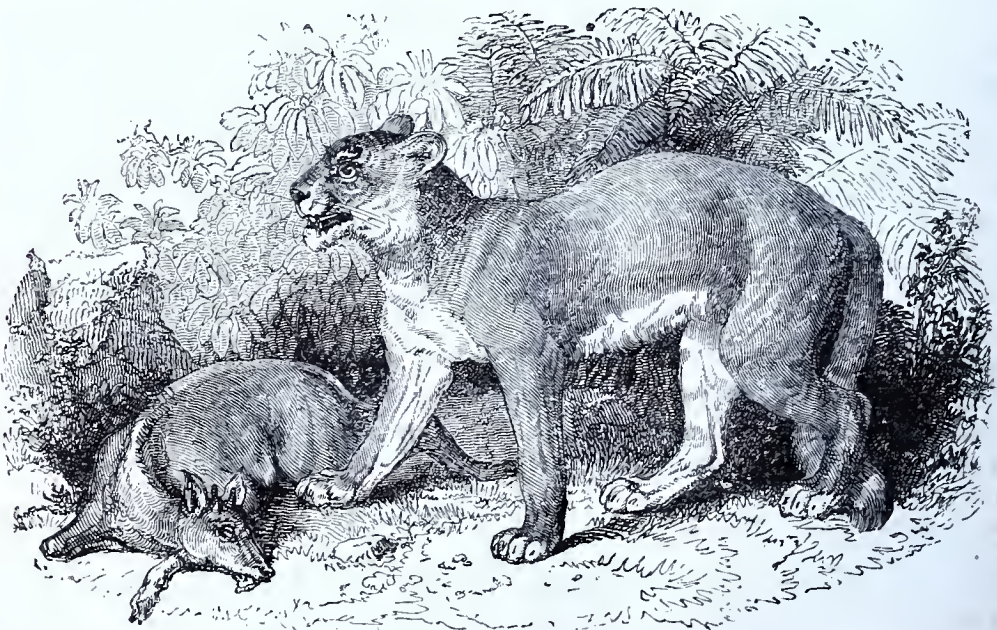
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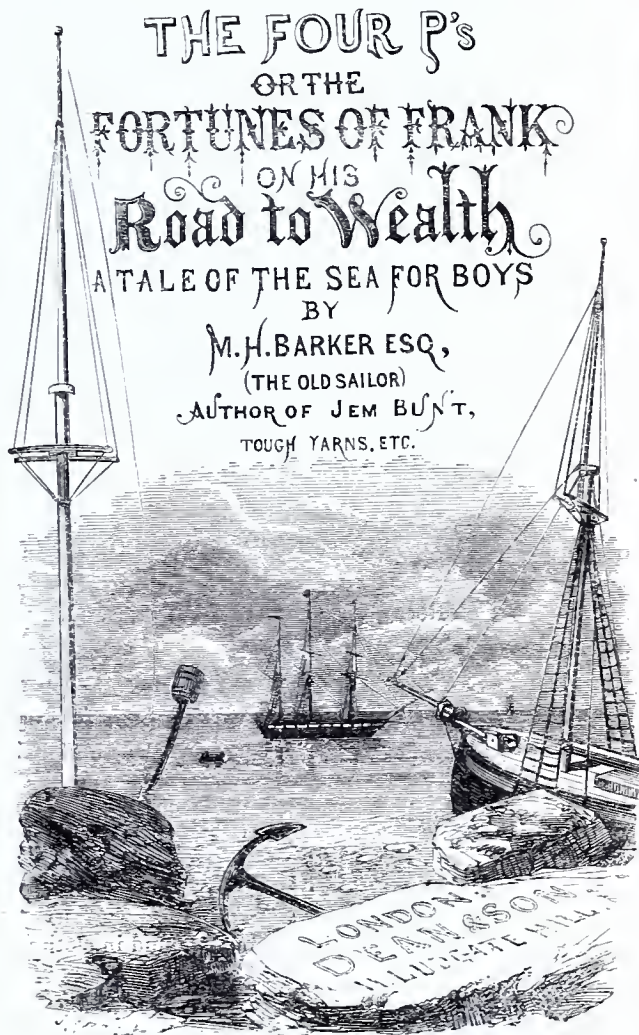
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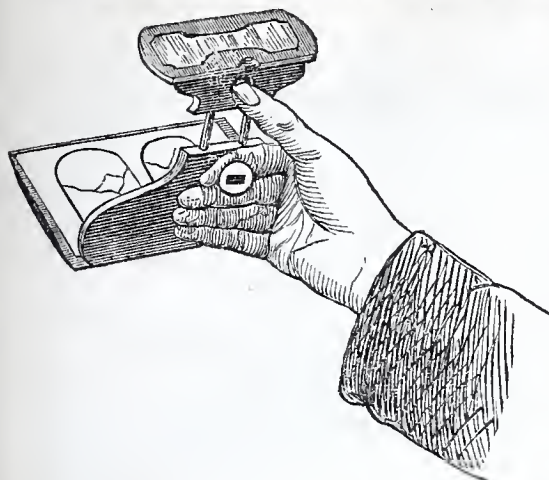
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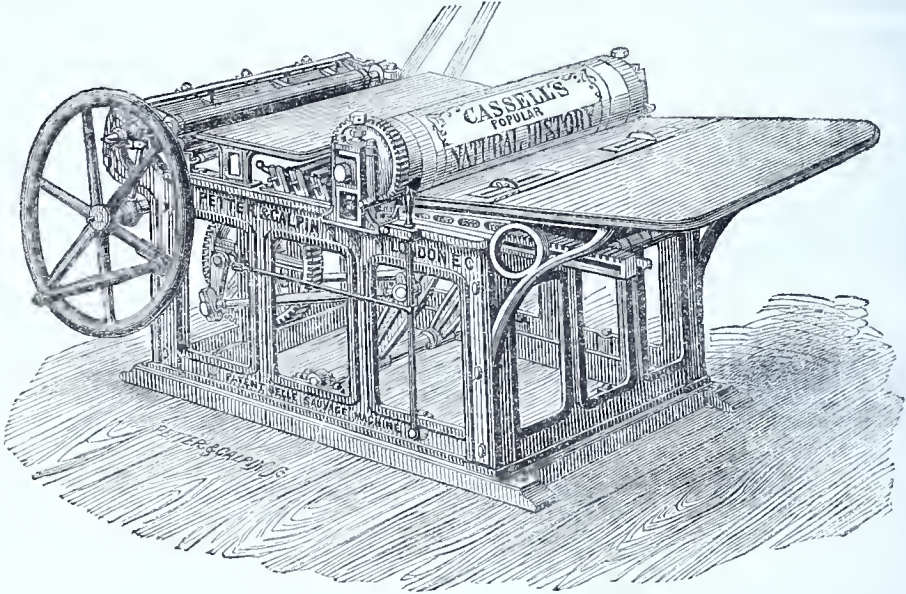
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